

FORESHADOWING FIFTY-FIFTH ISSUE!

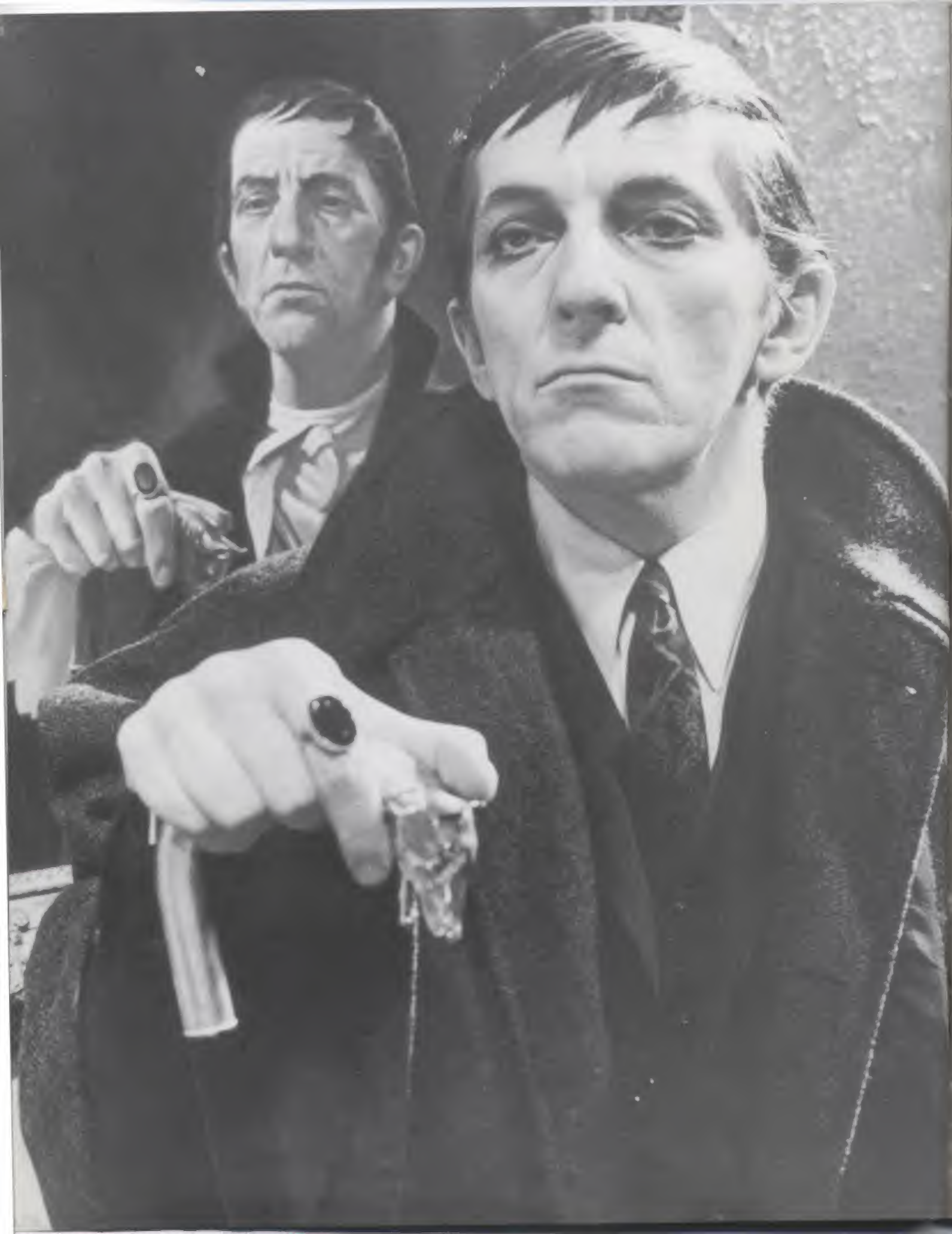
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SCARY MONSTERS MAGAZINE™



DARK SHADOWS







DON'T OPEN THAT COFFIN!

A BABY BOOMER'S ADVENTURES IN THE LAND OF *DARK SHADOWS!*

by Rod Labbe

"Hey, Ronnie, have you seen that boss new soap opera?" my perpetually nervous 13-year old cousin, Debbie, asked me one long ago winter's evening. "It's called **DARK SHADOWS**, and um, there's this bratty kid who's trying to kill his father and stuff, and they all live in this big house on a cliff and...um...and..."

"Yeah, so?"

"Wait! Listen! There's more!" Her eyes danced wildly behind thick "cat's eye" glasses. "You'll never guess what else, never in a million years!"

"Uh-uh...don't feel like guessin'," I sighed, painfully disinterested.

"Oh, come on. Please? It's somethin' you'll really like! Promise!"

"I give up, Deb. Why doncha tell me."

She gulped a deep breath, braced herself, and blurted: Ok! The show's set right *here*. In Maine!"

All right, I'll admit it—my interest level instantly spiked. That a television program would use our state as its backdrop struck me as terrifically innovative (remember, this was years before Stephen King transformed Maine into a nightmare landscape). To me, we always seemed so isolated, almost forgotten—as if Maine had fallen into the Atlantic Ocean or been adopted by Canada as some adjunct province.

And now, Hollywood was calling? Unbelievable!

The next afternoon, I plunked myself down in front of our black and white DuMont and cranked (no remote in those prehistoric days—switching channels required muscle) the dial to Channel 8, an ABC affiliate.

Videotaped images flickered before me: a whinny little boy (David Henesy), gazing at a crystal ball; an imperious middle-aged man (Louis Edmonds) guzzling brandy and ranting about the failed brakes on his car. Worried, hand-wringing women. One grand and gloomy mansion, christened "Collinwood," situated atop a sea-worn cliff. Pounding surf, bizarre "downeast" accents and pronunciations (they called Bangor "Bang-gerrr"). And that gorgeous score—sweeping, eerie, orchestrated to movie perfection...

But it was a soap opera!

Shudder!

Soaps were designed for bored housewives and shut-ins and fluttery teenaged girls, like Debbie. Being an active 8th grader (and a male—yes, yes, sexist, I know), I wasn't about to waste my precious afternoons watching the tube!



Scant months later, April 1967 to be exact, I encountered **DARK SHADOWS**, again—not accidentally, mind you, but by actual design. Since I'd been hearing soooo much about this "freaky" show from friends and classmates, I decided to give it another look. Just to see what all the hoopla was about, you understand.

After fortifying myself with a hearty bowl of potato chips and an ice cold Coke, I clicked on the set. Exactly at 3:30, Victoria Winters (Alexandra Moltke) recited a short narrative over a hazy shot of Collinwood, followed by the haunting theme music...and I fought an almost uncontrollable urge to bolt outside, screaming.

But that day, things were different. **DARK SHADOWS** had abandoned the flaccid whodunnit angle and gone for the jugular. Lips slack, I watched as young waitress Maggie Evans (Kathryn Leigh Scott, a refreshing ingénue) was kidnapped, kept prisoner in the cellar of the "Old House," and forced to "become" Barnabas Collins' (Johathan Frid) lost love, Josette duPres.

And who was this Barnabas Collins chap? None other than a dyed-in-the-wool vampire, released from his chained coffin by trembling loser/petty thief Willie Loomis (John Karlen).

One viewing, and my mundane small-town existence shifted into a whole new mode. Springtime and its sunny attractions could wait—I was way too busy joining the ranks of bored housewives and shut-ins hooked on soaps!

DARK SHADOWS and I became quick friends. Nothing



escaped me; gaffes, costume changes, and plot meanderings were catalogued and saved in my memory banks. "Isn't Mrs. Johnson (Clarice Blackburn) creepy?" I'd blather, torturing any unfortunate within earshot. "Will Barnabas bite Vicki? And why does Burke Devlin (Mitchell Ryan) hate Roger (Louis Edmonds) so much?"

To say I was obsessed would be kind. Try *maniac*. Yes, maniac and sublimely devoted.

All Shadows philes know that **DS** (as we affectionately call it) sprang from the fertile brain of creator/producer/director Dan Curtis. His idea, inspired by a dream—of a young girl named Victoria Winters (Alexandra Moltke) traveling to distant Maine for a governess position at Collinwood—was rooted in the gothic, woman-in-jeopardy genre. For its first year (June 66–early 67), **DARK SHADOWS** tread this rather threadbare path, examining storylines about murder plots, romance, and peril.

Soap operas, circa 1966, were turgid affairs and hardly the polished productions we're accustomed to today. Musical scores consisted of fruity organ solos, and the chintzy sets and overstated acting provided ripe material for satire.

DARK SHADOWS gleefully eschewed such conventions. Production values dazzled, from set design to costumes to music and make-up. And what other daytime drama had a genuine movie icon headlining its cast? Joan Bennett, veteran of Hollywood's Golden Age, commanded center stage as Elizabeth Collins Stoddard, Collinwood's mistress. Beautifully regal at 56, she brought class to the proceedings and kept that bar impeccably raised for **DS'** entire five year run.

The show's greatest draw, however, was its increasingly

An atmospheric shot of the Collinwood Mansion shown at the beginning of DARK SHADOWS.

supernatural wackiness. At first, apparitions were on tap, a bit staid, but again, unique for daytime TV. Curtis went further and cranked up the weirdness quotient with a story arc involving Roger Collins' estranged (and missing) wife, Laura.

Played by lovely Diana Millay, Laura's an aloof, puzzling figure, and her inexplicable reappearance sends shockwaves throughout Collinport. What could she possibly want, after so many years...money? Position? Certainly not acceptance! When asked, the strangely serene ex-Mrs. Collins professes only motherly love for young son, David (David Henesy). Her hidden agenda reveals a more insidious objective.

Laura is actually a "phoenix," the human embodiment of a mythical bird that rises, reborn, from its ashes every 100 years. To accomplish this, she must burn with David, but he cannot participate unwillingly. Vicki, ever intrepid, uncovers her evil plan as flames are about to consume son and mother. Foiled, Laura expires in fire and smoke, David survives unscathed, and **DARK SHADOWS** notched its first real exercise in spookery.

Viewers responded positively, and ratings quivered enough to stave off ever-impending cancellation. Curtis, energized, cunningly utilized his trump card: Barnabas Collins, reluctant vampire.

It was an inspired move. Barnabas grabbed the public by their collective throats, and **DS** "took off," exploring new heights as a true cult phenomenon.

That demographic included a shy junior high kid from

Waterville, Maine. Namely: me.

Barnabas *ruled*, plain and simple. Ruthless, magnificent, and bloodthirsty when the situation called for it, he was a non-nonsense vampire who demanded fealty from those in his control. But Barnabas had underestimated Maggie Evan; a modern girl, she fought him psychologically...and this did not sit well with Mr. Collins, an 18th Century man. Maggie must therefore be done away with and post haste.

When hope seems lost, the ghost of Sarah Collins (Sharon Smyth) materializes and helps Maggie escape from her Old House cell, a harrowing sequence!

Now suffering from fear-induced amnesia, Maggie reaches safety and is immediately ensconced at Windcliff, a private mental hospital. Enter Dr. Julia Hoffman (Grayson Hall). As head physician, she's called in to handle Maggie's case. Hoffman suspects Barnabas' involvement, devilish bargains are struck, and **DARK SHADOWS** moved up another notch.

By October 1967, Julia was trying to "cure" Barnabas, and the sight of her concocting a serum in the Old House basement has stayed with me to this day. Beaker upon beaker of bubbling colored water, misty dry ice, and Hall's intense, lip-biting acting added up to an exhilarating **DARK SHADOWS** moment.

What did all this lab activity produce? A serum that looked like insulin and managed to quell Barnabas' raging blood lust.

Understandably taken with his returning humanity, Barnabas urges Julia to rush the treatments. Bad idea! In a series highlight, he reverts to his true chronological age—all 175 years—by way of Dick Smith's make-up wizardry. Only a quick bite to cousin Carolyn's (Nancy Barrett) neck restores Barnabas' relatively youthful looks, and Julia suddenly finds herself on the *outs*.

Ah, I remember it well...I was a freshman in high school and utterly enamored with this shiny new bauble. There were a few speed bumps, sure; I didn't particularly care for David Henesy (David Collins/Jamison Collins, etc.), and Victoria Winters rubbed me the wrong way. Too vapid and wimpy and so very fickle!

But I did love Joan Bennett, the aristocratic Edmonds, Jonathan Frid, Grayson Hall, Joel Crothers, John Karlen, Clarice Blackburn, and Kathryn Leigh Scott, the best freaked-out victim this side of Fay Wray.

And really, was there ever a more bored blonde heiress than Nancy Barrett's Carolyn Stoddard? Paris Hilton, eat your heart out, honey! We could always count on Kitten to hook up any available stud who ambled into Collinwood, be it patchwork man Adam (Robert Rodan), Tony Peterson (Jerry Lacy), Chris Jennings (Don Briscoe), Jebez Hawkes (Christopher Pennock),



Elizabeth Collins Stoddard (Joan Bennett), Roger Collins (Louis Edmonds) and Victoria Winters (Alexandra Moltke) on the set of **DARK SHADOWS** in 1966.

or biker boy Buzz. She threw caution to the winds, which is exactly why **DS** survived 5 years against stiff odds.

The prickly relationship between Julia and Barnabas culminate in a séance, held ostensibly to contact Sarah, Barnabas' younger sister. It would prove **DARK SHADOWS'** finest hour and an episodic landmark for afternoon TV.

Amid flickering candles and swooning participants, Victoria Winters somehow transports through Time to the Collinwood of 1795. There, she meets a young Barnabas, his domineering father, Joshua (Louis Edmonds), alcoholic, tragic mother, Naomi (Joan Bennett), and other assorted Collinses.

Much of what transpired in 1795 contradicted facts already established; nonetheless, from November 1967 until April 1968, we learned all about how Barnabas Collins rose to the occasion as television's most famous vampire.

1795 also introduced one of **DARK SHADOWS'** liveliest characters: Angelique Bouchard, portrayed by fiery young actress Lara Parker. Though betrothed to his one true love, Josette (Kathryn Leigh Scott), Barnabas couldn't resist a tropical island dalliance with Angelique. He considers it a one-time fling, but Angelique—Josette's personal maid, as well as practicing witch—doesn't take kindly to being ill-used.

Through sly machinations, she finagles Barnabas into marriage, but he discovers her treachery and rebels. This leads to a now-legendary confrontation! In a stunningly constructed sequence, Barnabas shoots Angelique, who responds thusly: "all those who love you will die!" Just then, a bat (enlisted by Angelique as a "spy") crashes through the drawing room window and attacks Barnabas, inflicting upon him the curse of vampirism.

If **DARK SHADOWS** can be defined by any singular moment in its five-year broadcast history, it would be *here*.

Sadly, that level of crackling drama was missing in the next chapter. Victoria returned to 1968 unscathed (how and why? Buy MPI's DVD boxed sets and find out!), and a different storyline rapidly unfolded, involving the creation of Adam. An obvious Frankenstein "homage," Adam broke no creative ground, but a secondary plot thread—involving nasty Angelique's (Lara Parker, divinely inspired) turn as Roger's wife, Cassandra, kept things percolating nicely.

Decked out in a brunette wig and "fashionable" (for 1968: lime green, with large yellow polka dots! Yeep!) outfits, Cassandra casts a dream curse on Barnabas, designed to restore his undead pallor. Since supplying Adam's "life force," he'd been cured of vampirism (the Cure was, by now, a regular plot device). Angelique, called from the netherworld and eternally sworn to destroy him, is—at first—unaware of Adam's existence.

Near flawlessly executed, the dream curse sequences are macabre wonders. First to suffer is Maggie Evans, for her striking resemblance to Josette, Angelique's rival.

Maggie's dream begins with an ominous rapping. She is "beckoned" by Jeff Clark (Roger Davis), who leads her to a mist-enshrouded room. Several doors stand sentry. Billowing curtains and a tinkling chandelier complete the bizarre scenario. Never one for keeping calm in any crisis, Maggie has a meltdown...but not before hearing this cryptic rhyme:

"Through sight and sound and faceless terror; through endless corridors of trial and error; a head of blazing light doth burn, and one door leads to the point of return."



Like any self-respecting horror heroine, Maggie does the irrational thing: opening a door and coming face to bone with a googly-eyed skull! Many screams later, she awakes (and no one simply woke on **DS**—they'd bolt upright, screeching) and feels an uncontrollable compulsion to tell the first person she sees about her experience. Once told, the dream multiplies, like some insidious e-mail worm.

Angelique's ultimate aim? To have Barnabas "dream the dream," where he'll win a vampire bat behind door #3!

Innovation notwithstanding, the dream curse played second fiddle to Adam's dull saga, as sharp characterizations dissolved into camp. We're given a mad scientist (Addison Powell, scenery shredder), satanic messenger/warlock (Humbert Allen Astredo), vampire witch (Angelique—don't ask), and the tinker toy birth of Adam's mate, Eve (a sexy Marie Wallace).

Toss in a clichéd love angle between kindly Carolyn and misunderstood monster, Adam, and you've got **DS** as satire rather than ground-breaker.

After 7 agonizing months, Adam's story limps to a conclusion with his leaving Collinsport to seek a "new life." The writers quickly focused their attentions on another classic...specifically,

Turn of the Screw, by Henry James.

David and Amy Jennings (Denise Nickerson—who achieved film immortality as bratty gum-chewer *Violet* in **WILLIE WONKA AND THE CHOCOLATE FACTORY**) are drawn to a hidden West Wing room containing the earthly remains of Quentin Collins (David Selby). Zap! They're possessed, manipulated by diabolical spirits Quentin and his paramour, Beth Chavez (Terry Crawford). Any resemblance to Quint and Miss Jessel from James' story is strictly intentional!

An extensive flashback transpires, what many consider **DS'** zenith. Barnabas travels to 1897, era of Quentin, roving gypsy tribes, and Count Petofi's (Thayer David) monstrous disembodied hand.

During that period (December 1968-November 1969), **DARK SHADOWS** was aggressively merchandised, unlike any television show in history—soap opera or otherwise. Collectible gum cards; Halloween costumes; records; games; comic books; toys; model kits; Josette's music box; magazines and even "horror pillows" generated consumer dollars. Whatever **DS** had, it made cash registers ring and spelled success with a capital \$.

1969 proved a watershed year for me, as well. My younger sister, Judy, unknowingly provided the catalyst: she'd been writing fan letters to **DS** stars, and her response from Jonathan Frid forever altered the course of our young lives.

Enclosed with Frid's pre-printed autographed photo was a solicitation. "Join the Dark Shadows Vampire Club!" that fateful flyer shouted, and we were hopelessly snared. "Receive a personally autographed photo of Jonathan (Barnabas) Frid! Get notepads and a record and postcards and reams and reams of fan material!" All for the princely sum of \$10.00.

Well, \$10.00 was a king's ransom to two penniless kids, but Dad, bless him, supplied the needed lucre. A few weeks later, we received our membership package and jumped into **DS** fandom with both feet!

At its height, **DARK SHADOWS** swamped the competition and gave third-rated ABC a bona fide Nielsen juggernaut. Fan organizations ran rampant, and once I became aware of this thriving network, there was no stopping me!

In quick succession, I joined Marie (Eve) Wallace's club, run by Cathe Horodowich out of Brooklyn, New York; Louis Edmonds' (Roger Collins), presided over by young Philadelphian Dot Money; Diana Millay's (Laura Collins), with Bob Finocchio as president, and Jerry Lacy's (Reverend Trask), under the guidance of Rhode Islander Gloria Lillibridge. These fan club presidents were a likeable, friendly bunch, and I happily learned we shared much in common, besides our ages (approximately 16-17) and **DARK SHADOWS**.

My biggest calling card was that I lived in Maine. Waterville bears little resemblance to the seaside Collinsport, but it apparently mattered not! For spice, I'd pepper pen-pal letter with chatty comments about Camden and Rockport, real "Dark



Shadowy" seacoast Maine towns. So what if I rarely visited them? Reality didn't count...but Fantasy, oh, it was *everything*.

Being a fan club member meant I was no longer one of the nameless/faceless rabble; I had an "insider's" scoop! My various club newsletters gave me the "skinny" on Johnathan Frid's favorite book to Kathryn Leigh Scott's hopes "for peace and love and an end to the war." I read that Lara Parker was a "groovy chick," John Karlen used words like "darlin'," and Joan Bennett smoked lots of cigarettes, wore "Jungle Gardenia" perfume, and answered her fan mail personally.

So much information; I couldn't get enough! And on those dismal days when **DS** was pre-empted by something so blasé as an announcement about Vietnam or Kent State, my afternoons were dashed. Now, with an enlightened, supposedly mature sensibility, I think of those moments and cringe. I lived through the 60's most divisive period and remember it mostly for a soap opera about a tormented vampire!

My **DS** craziness reached crescendo on July 29th, 1969. Via Marie's newsletter, I learned she'd be doing a play called *Burlesque* at Hampton, New Hampshire's historic Hampton Playhouse—only one state away. The universe reeled! Surely,

dad and mom would bring us to Hampton, considering such an unbelievable opportunity. Family time, you might say. A chance for, uh bonding. Yeah, that's it!

They swallowed my logic, hook, line, and sinker, and within days, we were off to the Granite State...toward an adventure that would have life-long reverberations.

Dad's plan: rent a motel room, take in an evening show, and spend the next day shopping, sight-seeing, and partaking in coastal cuisine. A lobster dinner and Marie Wallace, what could be better?

As my folks purchased the tickets, I felt a brainstorm brewing. Furiously, I scribbled a note that read "Dear Miss Wallace. My name is Rodney Labbe, and my sister Judy and I traveled over 150 miles to meet you. Could we please come backstage after the show?"

I tracked down Hampton's stage manager and shakily handed him my note. He smirked, apparently quite amused, and promised to give it to Marie. In a star-induced delirium, we located our seats, read our playbills, applauded Marie's entrance, and hung on her every word. Watches, not to mention pulses, were checked constantly!

As soon as the house lights came up, Judy and I thundered backstage like two rampaging rhinos. "Right this way," said the manager, sweeping us past backdrops and dismantled flats and dusty curtains. Hyper-ventilating (and near collapse), we skidded around a corner, and there, in a circle of golden light, stood Marie Wallace, **DARK SHADOWS** star.

Oooooooo!

She was sweat-drenched and exhausted and welcomed us like long-lost friends. What an unexpected surprise! To this day, I've yet to meet a celebrity so totally unpretentious. While Marie signed Judy's autograph book, she introduced us to her doctor husband, who was standing off to one side. We, of course, babbled inane questions about **DARK SHADOWS** (which make me nauseous in retrospect), and Marie listened to every one, answered every one, and made us feel special.

Before departing, we asked for autographed photos, which were delivered within a week. I have mine still, slightly yellowed around the edges—a tangible reminder of one glorious fan-to-star experience.

But our connection with Marie didn't end there. That winter, my best friend Don told me he'd read about us in a magazine. I stared at him incredulously. A

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A vintage 1969 ad for the **DARK SHADOWS** paperbacks.

Magazine? Yeah, right!

I checked it out, and sure enough, there we were, in **Daytime TV**! A gossip item mentioned how Rodney and Judy Labbe had traveled 300 miles round trip to see Dark Shadows' Marie Wallace perform at Hampton Playhouse. Whoa, I'd arrived!

The bubble couldn't last; high school intervened, crushing celebrity beneath books and term papers. Meanwhile, **DARK SHADOWS** was now in its fourth year, and the storyline left me scratching my head. Barnabas had returned from his time trek, only to be kidnapped by robed figures that leapt out of H.P. Lovecraft's *The Call of Cthulhu*.

Cue The Leviathans, mythical creatures bent on overtaking Humankind. Their seed, planted in a "breathing" box, is entrusted to the care of antique dealers, Philip (Christopher Berau) and Megan (Marie again) Todd. With every passing week, the seed grows... first, into an infant, then a preschooler, then a nasty kid, an even nastier (and smarmier) teenager, and finally, morphing into the frenzied form of a jaw-clenching Christopher Pennock.

Move over Frid and Selby. Pennock reigned as DS' latest heartthrob, and **16 Magazine**, et al, went to town playing up his "girl appeal." In the role of Jebez Hawkes, Pennock overacted shamelessly; that he was also an indescribably



Marie Wallace as Eve on **DARK SHADOWS** in 1968.

Foreshadowing Fifty-Fifth Issue! 020

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horrific monster (seen only in shadow) made him barely tolerable.

I confess, the **DARK SHADOWS** of late 1969 bore little resemblance to what I'd fallen in love with two short years earlier. Victoria Winters was but a memory, and Barnabas and Julia, united as kind of ersatz *Holmes and Watson*, ascended as the show's "moral center" (a laughable premise, considering the bodies in their wake). Barnabas, especially, had undergone an unnecessary overhaul. Instead of a vampire with an edge, we'd been handed a vampire *do-gooder*.

"Leviathan" did have a sunny side, however: it helped me achieve total fan nirvana! Dennis Patrick, who'd played conniver Jason McGuire, had rejoined the ensemble as Paul Stoddard, father of Carolyn and Elizabeth's once-presumed dead husband. After Paul's first episode, an idea lodged itself firmly inside my brain. Might he be listed in the Manhattan phonebook?

One quick call to Directory Assistance, and surprise, surprise—Dennis Patrick *was* listed! Ok, all I needed were backbone, a coherent, convincing spiel, and chutzpah to bring it all together. I dialed the number, steeling my nerve, and counted—one right...two rings...three...*click!*

"Hello?"

"Uh, hi, is, um Mr. Patrick there?"

"Speaking."

"Duhhhh..."

"Who's this?"

I blubbered my name and that I "wanted to run his fan club." A significant part of me knew Dennis Patrick had no use for such a thing, but I barreled forward, operating on pure adrenaline. Lo and behold, he consented! I hung up and fell back onto my bed, swooning. Man, I'd become one of the chosen few: a fan club president!

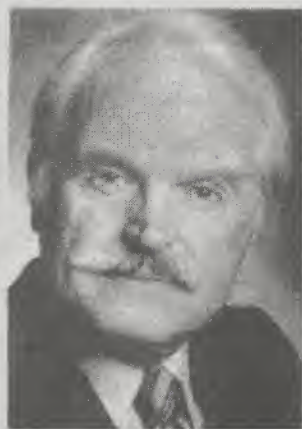
Rejuvenated and socially elevated, I went about putting the club together. Out pumped newsletters, pencils, photographs (Dennis sent me a stack of signed 8 x 10's), bulletins, and flyers. I so desperately wanted to make everything interesting and professional, but I couldn't help feeling that my infrequent telephone calls to Dennis were intrusive and basically unwanted.

After a year of newsletters and bulletins on Dennis Patrick's career, I closed up shop. He'd left **DS** permanently by then, my coffers were empty, and I felt enormous relief.

An aside here. Dennis tragically passed away in 2003. This fine gentleman gave me a chance when I needed it most and helped build the foundation for my writing career. Because of his kindness, my self-esteem soared. And anyone who is or was a teenager knows how important self-esteem can be. Thanks for everything, Dennis.

As all the fan club looniness was unraveling, older Sister Sue offered to bring Judy and me to NYC for

Rodney Lagge
with best wishes
Joan Bennett



Dennis Patrick.

our February 1970 school break. We'd rent a Manhattan hotel room, see the requisite tourist sites, and top it all with a stop at the **DARK SHADOWS** studio!

January froze into February, and vacation loomed. Oh, what excitement, what glorious antici-i-pation! Bright and early Saturday, February 20th, we sped off down I-95, and six hours later, I tasted my first big bite of the Big Apple, seeds and all.

At a busy NYC intersection, two men lay on the sidewalk, people strolling by and around them. Another stumbled from person to person, begging change and being rebuffed, sometimes violently. Monolithic skyscrapers towered above us; there were sirens and police cruisers and enough neon to light Las Vegas.

We caught a cheesy movie at Radio City Music Hall (*Tick...Tick...Tick...*), climbed the Empire State Building, gagged down roasted chestnuts from a street vendor, rode the subway, gawked at graphic porn openly displayed in store windows, avoided spike-heeled hookers, were pushed and shoved by pedestrians, and had an icy stroll (more like a brisk walk) through the frosty wonderland of Central Park.

Monday, February 22nd (Washington's Birthday), was our last day as NY nomads. Sue's itinerary included breakfast at McDonald's, followed by **DARK SHADOWS!** All that stood between us and glory was a single cab ride.

Sue hailed a taxi, and we were *there*.

My spirits, up till then skyrocketing, instantly plummeted. This was the DS studio? A forlorn little building, no bigger than a gas station? Graffiti covered its walls, stuff like "I love Barnabas" and Quentin turns me on!" A few candy wrappers skittered across the grimy pavement. Everything looked lonely, deserted...and decidedly uninviting.

The cabby deposited us into frigid morning temps. A blast of cold wind huddled us together. "Are you sure this is the right place?" Sue asked, visibly annoyed. I pointed to the ABC sign, and she sighed, not sharing our rabid interest in **DARK SHADOWS**.

For minutes (or was it hours?), we waited alone. Soon, others appeared...kids with strange "New Yoik" accents, armed with autograph books, cameras, and pictures, battle-scarred vets of the fan movement. Two girls in fur-lined parkas and plastic vampire fans spent half an hour chasing each other and giggling. An alley cat foraged through a nearby garbage can. The wintry air was clouded with breaths, bringing with it the acrid smell of roasted chestnuts.

A yellow taxi pulled to the curb, and everyone swelled forward as Nancy Barrett's tiny form emerged. She signed five or six autographs, left her adoring minions clamoring for more, and disappeared inside the studio.

Other cabs arrived, and pandemonium ensued, unlike any spectacle I'd ever witnessed. Grayson Hall, Chris Pennock, Jonathan Frid, Geoffrey Scott, and Joan Bennett passed among us and were gone.

It was all over in a matter of moments.

Sue, seething, glared at me. "We're freezing our asses off for a few glimpses? We've been here almost two hours! What a way to end our trip."

"Oh, they'll come out again," someone chimed. "They always do, to sign autographs."

So, we held on...and within 45 bone-chilling minutes, the doors opened, and Jonathan Frid and Geoffrey Scott proceeded to do battle with a multitude of outstretched hands. Flashbulbs popped, doors closed, and more candy wrappers skittered.

We stood shivering amid a now dispersing crowd, blinking stupidly at our blank autograph books.

That New York trip changed me in a fundamental way. There's something to be said for keeping one's distance, and I was simply too close to **DARK**



Barnabas Collins and Dr. Julia Hoffman "united in later episodes as kind of ersatz Holmes and Watson do-gooder's in late 1969."

SHADOWS. My "fan sophistication" had strangled the innocent within.

Coincidentally (or was it karma?), **DS'** ratings, once so spectacular, faltered badly with *Leviathan*. Even a plot device labeled "Parallel Time" fell flat. This "re-imagining" of

Daphne DuMaurier's **Rebecca**, rang far too many familiar bells and whistles.

An indefinable turbulence was building, as one by one, my favorite **DS** stars exited the show, never to return: Alexandra Moltke, Anthony George, David Ford, Joel Crothers, Diana Millay, David Henesy, Abe Vigoda, Denise Nickerson, Clarice Blackburn, and Marie Wallace. When Kathryn Leigh Scott bid adieu, my last and best link to classic **DS** snapped.

Another take on parallel time had Jonathan Frid and Lara Parker playing lovers straight out of **Wuthering Heights**...but I found nothing to love in these two. As Barnabas and Angelique, their cat and mouse game tantalized. Bramwell Collins and Catherine Harridge bored me literally to distraction.

For four years, I'd spent my late





Jonathan Frid poses with another vampire king
at the DARK SHADOWS studio in 1969.



DARK SHADOWS

afternoons wrapped in the comforting glow of **DARK SHADOWS**. But, I was no longer a shy 14-year-old kid. I'd grown taller and stronger and knew instinctively that other horizons beckoned. The baubles of childhood were losing their shine.

When **DARK SHADOWS** drifted into cancellation limbo on April 2, 1971, I had better things to do than watch.

Time moved forward; I graduated from high school and college, began writing, ran my own business, and even finished a full-length horror novel entitled *Don't Tell*. My twenties became my thirties, and soon, I'd entered the unthinkable realm of parents and teachers: middle age.

A contact I'd made was a **DS** aficionado, and she suggested I write an article from the perspective of an "old" **DARK SHADOWS** fan. Voluminous material had already been committed to paper, which meant this would have to be unique. I was eager to explore familiar haunts.

An Internet search unearthed two friends from my misbegotten youth: Bob (now Robert) Finocchio and Dot (now Dee Kearney) Money, who'd run the Diana Millay and Louis Edmonds fan clubs, respectively.



DARK SHADOWS MONSTER MEMORIES continue strongly even today and can be found again in this 2005 Calendar.

I also reconnected with Marie Wallace, after a span of more than 30 years! We chatted on the phone, discussed Hampton Playhouse and her run in *Burlesque*. What a pleasant surprise to find that she recalled our backstage visit. There's an actor's memory for you!

Those connections were further strengthened when I attended the **2003 DARK SHADOWS FEST**, held in New York City. It was a sentimental day! I hugged Marie, shook David Selby's hand, introduced myself to the classic cast of my boyhood daydreams. As they had 33 years earlier, Sue and Judy accompanied me—and there were no roasted chestnuts in sight! We had ourselves a blast.

Cancelled, revived, and cancelled again, **DARK SHADOWS** will never die, not as long as imagination and creativity exists.

So, to those *Scary* dreamers, young, middle-aged, and beyond, who have been caught up by its wondrous enticing charms...

I humbly dedicate this essay.

MARIE WALLACE

THE EVOLUTION OF EVE

by Rod Labbe

October 4, 1968.

At 4 PM, EST, Marie Wallace officially makes her debut on ABC TV's gothic soap opera, **DARK SHADOWS**.

This event caps weeks of frenzied anticipation. Artificial man *Adam* (a much too handsome Robert Rodan) has been demanding his very own stitched-together female counterpart, one he hopes will be both friend and obedient mate. What emerges from the subsequent "experiment," conducted by Barnabas Collins (Jonathan Frid) and Dr. Julia Hoffman (Grayson Hall), is a femme fatale suitably christened *Eve*: vamp, early Victoria's Secret model, 19th century murderess, and every inch an independent woman.

Fans, myself included, immediately take note: Marie Wallace has *arrived*.

Adam quickly grew disenchanted with his treacherous "companion" and dispatched her (but not, of course, before she'd managed to raise *puh-lenty* of hell!). A few months later, Marie again resurfaced during the epic 1897 flashback as crazy Jenny Collins, despairing gypsy wife of rakish Quentin Collins (David Selby). Gone were the negligee and come-hither pout—who needed them? Not Jenny!

For one thing, she was completely insane, locked in an attic room (shades of *Jane Eyre*) and cooing over "babies" that just happened to be lifeless dolls. For another, Jenny's "look" crawled straight out of *The Snake Pit*—teased, rat's nest hair, googly-eyes, constantly giggling or crying or raving. Where Eve had been sly, Jenny preferred the direct approach—especially around sharp, stabbing instruments!

Well, Jenny, too, expired; characters routinely died on *DS*, their shelf life dictated by ratings, contracts, producer demands, and writers' whims. What occurred next brought Marie far from the sound stages of ABC Television and sparked a series of "fortunate events" that is still happily unfolding today.

It began, innocuously enough, with Marie's fan club newsletter. The summer edition (July 1968) listed her upcoming theatrical activities, including a two-week run of *Burlesque* at New Hampshire's historic Hampton

Playhouse. *Wait a cotton-pickin' minute!* I thought, breathlessly reading the blurb. *Might this be my chance to meet a DARK SHADOWS star, face-to-face?*

Since I had no driver's license, I proceeded to conduct an involved campaign of begging, promising, cajoling, and incessant whining. That did the trick! Mom and Pop crumbled, and we all (including "baby" sister, Judy) set off for Hampton and Destiny's embrace.

Upon arrival, I penned Marie a short note, explaining how we'd traveled 300 miles, round trip, to see her in person. Could we possibly be allowed a backstage visit following the performance?

She consented, and our sojourn to New Hampshire spiraled into a truly memorable event. My ten-year-old sibling and I (aged 16) tittered and gushed, both unabashedly awestruck! I've encountered dozens of celebrities over the years, famous and infamous, but none matched Marie Wallace's kindness. She's one in a million.

Marie returned to **DARK SHADOWS** that fall...as Megan Todd, antique shop owner and keeper of the mysterious Naga box, during the "Leviathan" storyline. Together with husband Philip (Christopher Bernau), Megan was involved in dastardly



Jeff Clark (Roger Davis) and Eve (Marie Wallace).

doings and met her untimely end at the point of a stake!

Alas, there'd be no further incarnations.

SOMERSET, a soap spun off from NBC's popular **ANOTHER WORLD**, struck while the iron was hot and signed Marie to play India Delaney, uber-bitch. Though offered a fourth go-round with **DARK SHADOWS** and a screen role in **HOUSE OF DARK SHADOWS** (MGM 1970), contractual obligations and schedules conflicted. She would continue with **SOMERSET** for three more years; by then, **DS** had long been cancelled.

Between acting assignments, Marie explored the exciting world of Photography (once merely a hobby, then a serious avocation, and now her profession, which she works at full-time). Marie uses an artist's eye to capture Life's fascinating rhymes and rhythms. It's a logical outlet for someone creatively blessed.

As for me, I grew up, earned a Masters, and forged a freelance writing career. It goes without saying I'd one day interview Marie Wallace. She left an everlasting impression on this ex-teenager, and I looked forward to the moment when our paths would once again merge.

Rod: Marie, a mere 36 years have elapsed since 1969, and here we are again. None the worse for wear, I'd say!

Marie: (gasping): My, my, Rodney, almost four decades? No, it can't be.

Afraid so! Wish we were better off, but with terrorism and war running rampant, the world's still a pretty frightening place.

Nonetheless, you and I have survived.

Yes, thank God! So, ready to address the life and times of Marie Wallace, woman, actress, and artist? **SCARY MONSTERS** wants to know!

I'm ready, if you are!

Excellent! All right—let's start with a little background: at what point did you realize acting was the thing for young Marie?

Well, I never actually decided to become an actress—I always thought: *I am an actress*. And living in New York City turned out to be a good thing. I got my first professional job at 16, an Off-Broadway double-bill at the Rita Allen Theatre, with some of the top people in our profession. It was Sophocles' *Electra* and Terence Rattigan's *Harlequinade*. We were directed by Philip Burton—the great English director and uncle and mentor to Richard Burton.

Kudos! And that show lasted how long?

A few months. Immediately after closing, I auditioned for *Gypsy*, starring Ethel Merman and Jack Klugman. Our try-outs were in Philadelphia, and the production went on to enjoy a healthy Broadway run of almost two years.

An auspicious beginning.

Thanks! I was really lucky. Since, then, I've done tons of Theatre—off-Broadway, on Broadway, summer stock, dinner theatre, regional theatre, you name it.

You've undoubtedly experienced career setbacks and auditions that went awry.

Certainly. They're all part of an actor's life. After every



Marie Wallace

audition, I'd ask myself what I accomplished. Was I relaxed? Did I do my best? Was I clear about my character's intentions? And, most importantly, am I satisfied? If your goal is 'to land the part,' and nothing else matters, you'll be disappointed more often than not.

I wonder, Marie, what performers inspired you to keep going, despite the odds?

Where to start? Laurence Olivier, Colleen Dewhurst, Geraldine Page, Robert Preston, Richard Burton...

How about Joan Bennett?

That goes without saying! Joan was a lovely lady; we all felt privileged working with her.

A perfect segue into **DARK SHADOWS and your introduction to fandom!**

Indeed it is.

Did you audition for the role of *Eve*?

My agent at the time, Jeff Hunter, contacted me while I was performing at Hampton Playhouse, in New Hampshire. He asked if I wanted to try out for a show called **DARK SHADOWS**. I must admit, I knew nothing about **DS**, but I still wanted to audition! My first reading was in Dan Curtis' office, and I received word that evening about a callback 'on camera.'

A few hours after my second audition, I'd won the part!

How free were you to develop *Eve*'s persona? Or was she

written in stone?

We had two wonderful directors, and they guided us in sundry way...but yes, we were allowed our own interpretations.

Eve was like a new-age *Bride of Frankenstein*—electrified, glam to the max, and supremely empowered!

Eve knew what she wanted, and our writers gave me fantastic material to work with. She'd been a murderess in the 1700's, which made her much more interesting. I don't know how long Eve could've held that interest, considering she was thoroughly without scruples...but I still loved her!

Plus, you were put together from an old skeleton with a flip-top skull! How many DS characters can lay claim to such a distinction?

I'm the only one (laughs)! And I came back wearing a black diaphanous gown, my hair perfectly coiffed! Such was the beauty of *DARK SHADOWS*, where reality and unreality met on a daily basis.

Adam did away with Eve, and you were suddenly gone...

Only for a short while. Jeff got a second call, and I returned as a new character.

Mad Jenny Collins, Quentin's gypsy wife.

Poor Jenny! I enjoyed delving into a character's psyche, and Jenny had several layers to explore.

She's by fair my favorite role on DS: vulnerable, dangerous, and pathetic, all rolled into one.

When you're playing crazy, it's difficult not to go over the top.

I don't think going over the top was ever a problem with us. Everyone was over the top! If you did it with sincerity, people accepted what you were doing and believed every moment.

True, there's a neat kind of theatricality to *DARK SHADOWS*.

Because *DARK SHADOWS* was bigger than life. A typical soap opera plot might involve adultery and deceit. On *DARK SHADOWS*, it was time travel and werewolf curses! We may have kicked things up, but no one treated it lightly, and we had loads of fun in the process. Most of us hailed from theatrical backgrounds. Jonathan, for example, had a stellar career as a Shakespearean actor.

What kind of cosmetic preparation went into creating Jenny's zany persona?

I teased my hair and arranged those small pin curls around my



Nicholas Blair (Humbert Allen Astredo) with Eve (Marie Wallace).

face, and it gave the impression I hadn't seen a comb in ages.

Vinnie Loscalzo, our makeup artist, handled everything else—including false eyelashes on both upper and lower lids. That was wild! My eyes were huge, which added significantly to the craziness!

DS was notorious for killing off characters, only to have the actors pop up in different guises. Any inkling of Jenny before Eve's demise?

No. I figured Eve was the end of it. When I started with Jenny, I didn't audition; they were already familiar with what I could do. After Quentin strangled her, I went into rehearsals for a stage play that had a limited run. Next thing I knew, I was back as Megan Todd!

Ah, Megan, that sultry chameleon! On the surface, she oozed charm and sophistication, but beneath it all, ah, sweet turmoil lurked!

It's not easy to do a character like Megan; she was much deeper than either Jenny or Eve. I wanted her to be believable, first and foremost. And maybe a little



Marie Wallace as Crazy Jenny.

sympathetic, too. She and her husband, Philip (Christopher Bernau), were trying to make a go of an antique shop, and the Leviathans used them as pawns.

1897 helped DS reach its highest ratings. By comparison, the *Leviathan* chapter seemed to falter. Your opinion?

To be frank with you Rodney, I never followed the entire story, only what I was involved in—and I barely kept that straight! Therefore, I can't offer an opinion on whether the Leviathan story hurt DARK SHADOWS. I will say I had a ball playing Megan and going through all those emotions in our little antique shop.

You left DS after Megan and went on to SOMERSET, an off-shoot of ANOTHER WORLD. How'd that differ from DARK SHADOWS?

SOMERSET was more realistic, obviously. No ghosts, nothing supernatural. Just the same, India Delaney, my character, had a little Eve in her, so she was rather delicious to portray.

I liked India, too. She helped pioneer the 'bitch movement,' way before Joan Collins scored with DYNASTY.

Oh, India was a fabulous role! In soaps, you can tell who the 'tea and sympathy' people are supposed to be, but when a character has a name like India, you know she's no shrinking violet! She ran a canning company and testified against her own husband in a murder trial (laughs)! I played India for three years and have only fond memories of SOMERSET.

A three-year soap opera gig? Stressful!

If you're on every day, it could be, I suppose, but I appeared approximately two to three times a week and thought that was dandy!

Legend has it DS wanted you back for a 4th go-round.

Dan offered me a role after Megan, but I'd signed a three-year contract with SOMERSET and had to decline.

What about HOUSE OF DARK SHADOWS? Your presence was sorely missed!

Aren't you nice! They had something for me in HOUSE OF DARK SHADOWS. It wasn't a big part, as I recall, but again, filming conflicted with my SOMERSET schedule.

Jim Pierson (of Dan Curtis Productions) told me you were going to be cast as an 'art dealer.'

Well, I didn't know that! An art dealer? How intriguing.

When you became unavailable, she was written out. Can't replace the irreplaceable, I guess!

Rodney, such flattery! Still, if life had worked out differently, HOUSE OF DARK SHADOWS would've been a lovely thing to do.

Who knows what your future holds, Marie? Another DS movie right be right around the corner.

New developments are always brewing, aren't they? The show has become a phenomenon. People have never lost interest, and Dan remains supportive.



Marie Wallace circa 1968.

I'll bet none of you ever thought DARK SHADOWS would last this long.

We didn't! Fans from London, Canada, Puerto Rico attend our conventions, and it's gratifying to hear how DS has affected their lives. You're familiar with the classic scenario where kids ran home from school to catch DS, but you'd be surprised at how young the fans are today. The phenomenon continues!

I didn't exactly run home to watch, but I never went a weekday without my DS! It was very easy to get caught up in all that magic.

DARK SHADOWS blazed a trail. What we had was definitely special.

The Fests draw thousands of devotees annually. Are they chaotic?

No, just the opposite! I've attended about 17 and am always delighted by how smoothly everything runs. It was a treat to bump into you at the 2003 event!

Likewise! I'd never been to a Fest, so the introduction was positive. And what activity—from dealer tables to fans to costume contests and sundry presentations. The autograph lines alone were outrageous!

We sit and do autographs for hours, which can get tiring. So, I usually stand up and go to the halfway point in the line. I meet

and greet, we chat, and the gracious comments I hear make my day.

A satisfying feeling, isn't it? To realize you've had such an impact?

Honestly, Rodney, I'm taken aback.

What happened to Marie Wallace after SOMERSET?

Theatre, theatre, and more theatre! For the last eight years, I've also been working as a photographer.

And an exceptional one, I might add! Your professional portfolio hits all the right notes—clean, diverse in tone and approach.

Each new assignment is a challenge, and I take my photography very, very seriously. It's creative and fun and allows me to bring a piece of myself to my art.

Are you a freelancer?

Yes. I'm a special events photographer and do a tremendous amount of work for New York Presbyterian Hospital and a number of other organizations around New York. I photograph galas, ribbon-cutting ceremonies, celebrity visits, openings, benefits, anything and everything that goes on around town.

Now, we've reached my favorite part of the interview: DARK SHADOWS memories.

Mine, too!

July 29th, 1969: Hampton Playhouse, in Hampton, New Hampshire. Nixon was President, nobody had a clue about disco, and the 21st century read like a science fiction story...

(Leaning forward): I do love the set-up. Keep going!

My younger sister, Judy, and I pleaded with our parents to drive us to Hampton, so we could see you perform in *Burlesque*. That little trip is one we've never, ever forgotten.

Neither have I; it's a vivid memory for me. How old were you then?

16, and my sister 10. Today, we're 52 and 45 respectively.

Amazing. And I'm only 35 (laughs)!

Were you on tour?

Burlesque wasn't a tour show. That particular season, I did two other plays at Hampton, and they ran about two weeks a piece. I stayed approximately 5-6 weeks, total. This is between Jenny and Megan, I believe...

You'd taped Jenny's ghost the week before...

1897 was winding down—I didn't start back on DS until mid-November.

Gosh, Marie, when I think of the dumb questions we asked: 'can you hear the music when you're acting? What about the thunder?' Ha! I'm embarrassed!

Please don't be! We usually get questions about plotlines, and those are the really tough ones to answer.

Strange. Though DS departed afternoon TV 34 years ago, its afterlife has given new meaning to the word 'longevity.'

Fans recognized me during the actual run of DS, but I was more than pleasantly surprised when they continued to do so after we left the air! The Sci-Fi Channel has helped immeasurably in keeping DS alive and vibrant, and SHADOWS has worn extremely well. Talent simply transcends time, Rodney. It's the same with every art form.

The episodes hold up, mini-skirts and all.

Credit must go to our skilled technicians, writers, and players. As for mini-skirts, can you imagine? We wore skirts that short!

Hey, I didn't mind! Were you asked to be in the 1991 mini-



series?

No, I wasn't. There'd been talk about working in the original cast, but unless a contract is offered, nothing in show business is a sure thing. I learned that little lesson a long time ago.

I'm fully confident **DARK SHADOWS** will be resurrected sooner or later, either as a television show, Broadway play, or feature film. The WB was considering a new DS just last year, and Dan said he'd open to a quality revival. Let's keep our fingers crossed!

The original **SHADOWS** had an innocence I found very appealing...and while I thought the 91 revival was elegantly mounted, its violence bothered me.

A revival should tread that fine line between dreamlike fantasy and melodrama, all underscored by a distinct sense of unease. Not necessarily horror. Exactly.

At one point, I'd even heard talk about Johnny Depp playing Barnabas on the big screen. Depp's a considerable talent, but he doesn't fit my image of Barnabas Collins.

Jonathan's portrayal was one for the ages, wouldn't you agree?

A definitive interpretation, though I hear he's reticent to discuss the show...

He appreciates his DS fans, but Jonathan's an outstanding classical actor and has done so much since **DARK SHADOWS**. His attentions are now on pursuits that please him personally.

Are you in touch with anyone from those **DARK SHADOWS** and **SOMERSET** days?

There's an active network. I hear from Jonathan every now and again. I used to see him more when he lived in New York, and I also did a play he directed, **THE LION IN WINTER**, at Georgia College Theatre. Louis Edmonds and I were close friends. He was a much-loved man. Donna Wandrey and I enjoy our get-togethers—we're both May babies. I see most of the actors when we attend the Festivals. It's like a big high school reunion!

Everyone was shocked by Dennis Patrick's passing three years ago. An untimely end.

Yes, so sad. I loved working with Dennis, first on **DARK SHADOWS** and then later, on **SOMERSET**. He was a genuinely nice person.

Might I make a personal observation?

You may.

You're in spectacular shape! Do you follow any particular fitness regimen?

Working out is part of who I am—yoga, going to the gym, hiking, race walking, tennis and dancing. I understand the importance of health and fitness.

Is life good?

Life is good. I'm happy.

And what's this I hear about a memoir? Details, please!

Since I've had such an enthusiastic reaction to *Marie's Scrapbook* on my website, I decided to expand on it by starting at the beginning and writing a complete career memoir. It'll be ready later this year.

Grand news! I'll reserve my copy in advance.



Marie Wallace circa 2000.

I've never done anything of this scope before, so it's a challenge. But as you know, I like to be challenged! There'll be more info as the project develops. My site's updated frequently.

Dear friend, let's not wait another 30 years before our next conversation, ok?

(Laughing): 2035? The mind boggles!

Thanks for remembering your gushing ex-teenage fan from Maine.

You're more than welcome, Rodney. I'm looking forward to reading this in **SCARY MONSTERS**!

Note: This interview was conducted in late Winter 2005. Check out Marie's website for all the latest on her magnificent career: MarieWallace.com

DAVID SELBY

MOVING FORWARD

by Rod Labbe

We saw him first as a silent, brooding specter, haunting the cobwebbed chambers of Collinwood's West Wing. His malevolent intent? To possess young David Collins (David Henesy) and wreck havoc upon the Collins household, objectives that were easily—and memorably (over a three month period)—met.

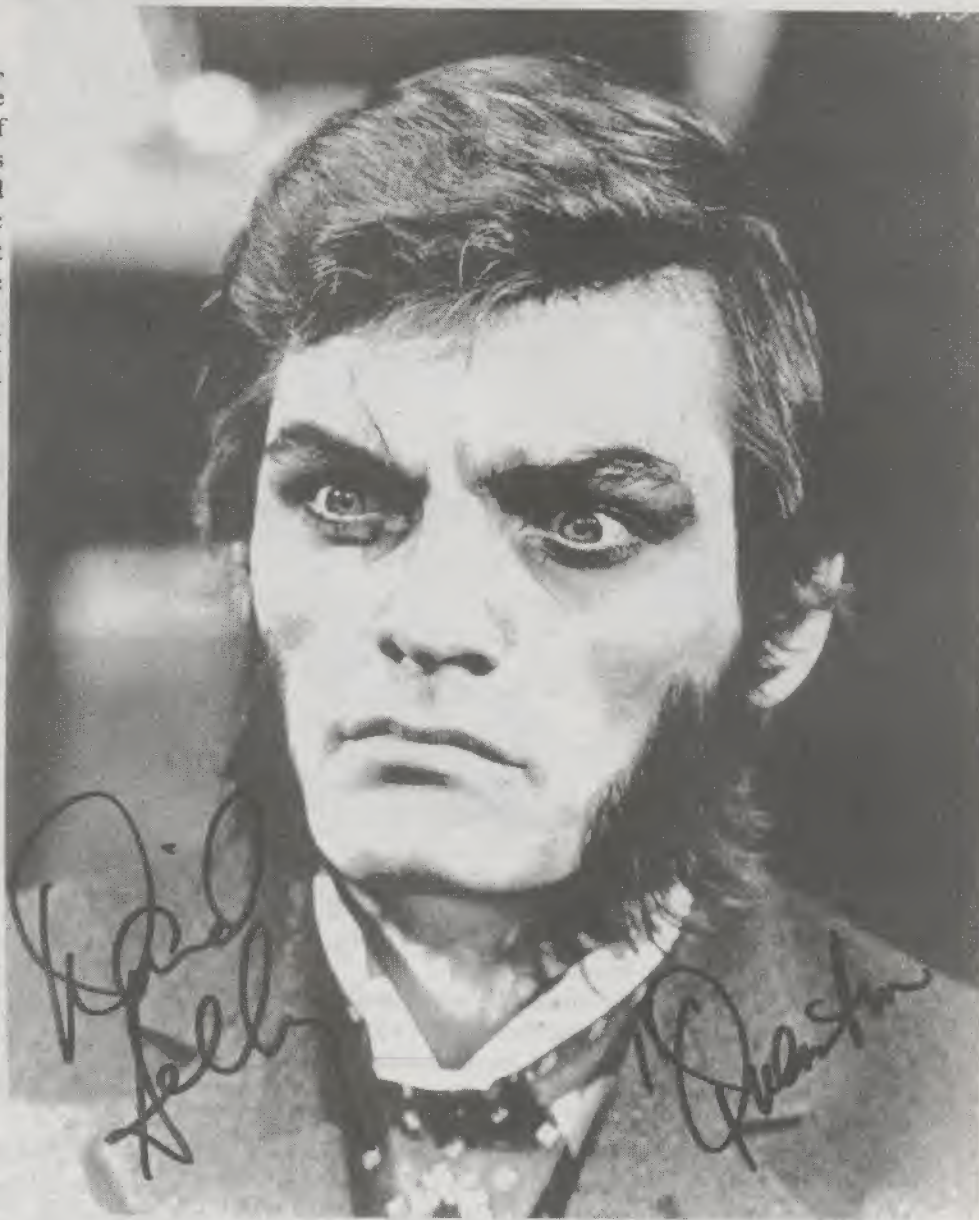
Thus was introduced one of **DARK SHADOWS'** greatest characters: Quentin Collins, rogue, rascal, sometimes werewolf, and life-weary immortal.

Anyone who knows anything about ABC's "ghostly" soap opera romp **DARK SHADOWS** is well acquainted with the character of Quentin, brought to life by native West Virginian David Selby. From November 1968 until the show's premature demise three years later, Quentin's complicated persona dominated plotlines, viewer's romantic fantasies, and our pop culture consciousness.

Thousands of love letters fell through Selby's mail slot. Admirers mobbed him; he was inundated for autographs, snapshots, handshakes, and lingering kisses on cheeks. Jonathan Frid may have commanded fan loyalty as stalwart vampire Barnabas Collins, but Quentin promised danger, intrigue, and perhaps a little warped fun...and it didn't hurt that David Selby was (and is) blindly handsome!

Coinciding with this madness, DS enjoyed its highest ratings, circa the summer of 1969. No soap before or since has been marketed so thoroughly, and not unexpectedly, Quentin led the charge: paperback books, collectible gum cards, record albums, 45 RPM singles, fan clubs, board games, model kits, toys, comics (newspaper strips and a color monthly from **Gold Key**), **Tiger Beat** and **16 Magazine** (sharing teen idol space with the likes of David Cassidy, Bobby Sherman, and Davey Jones), posters, and even fake vampire teeth were snatched up by a spook-hungry public.

Today, more than 3 decades after **DARK SHADOWS'** original run, David Selby is still recognized as Quentin. Some in his position might beg off, perturbed by an uneasy emphasis on past triumphs. He's chosen instead to embrace the character, fully and enthusiastically. Quentin Collins is a genuine icon, and let's face it, there aren't many of them



existing in our tired world.

Beyond **DARK SHADOWS**, David built himself a thriving film career, supplementing it with theatre and all-too-infrequent television appearances. He had a long run as scoundrel Richard Channing on CBS' prime-time soap, **FALCON CREST**, and has co-starred with Hollywood's elite, including Barbra Streisand, Jason Robards, Jeff Bridges, Patty Duke, and Ben Affleck. Age and Time, those nefarious equalizers, have done little to bank his creative fires.

All things considered, it's David Selby's contributions to **DARK SHADOWS** that have won him an honored place in the pantheon of television cult figures. Each year, Dave attends the

the DS Festivals and is undoubtedly their major draw. And no wonder! In person, he's charismatic, sincerely warm, and never too busy for an autograph. Who can resist?

I've had the honor of meeting David twice. The first was at Lakewood Theater in Madison, Maine, 29 years ago, during his tour with Tennessee William's *Eccentricities of a Nightingale*. Our second, at the 2003 DARK SHADOWS FESTIVAL, lead to renewed ties and this exclusive interview.

As we conversed, I felt myself being drawn back through the decades...when my worries consisted of homework and scoring a date for Friday night. Wow, was I actually interviewing Quentin Collins, idol of millions? The same man I watched on television every weekday? It all seemed completely unreal...yet, that unmistakable voice hadn't changed, and his smile, oh, how it dazzled.

Would we expect anything less from a rascal?

Rod: Welcome to SCARY MONSTERS, David! It's a pleasure to see you again. You're looking well—healthy and fit.

David (smiling): Why, thank you, Rod! I do my best. We all have a little mileage on us, I'm afraid.

Such is life, we must deal.

The alternative's so much worse, eh? Let's enjoy our time together by having a nice, comfortable chat.

Gee, I was hoping you'd say that. I've been looking forward to this all week!

Good. The floor's yours, young man. Chat away!

You know, when I was a kid in the Sixties, if someone had said, 'one day you're gonna meet and interview Quentin Collins,' I'd have thought they were crazy. But here I am, and there you are...hey, maybe I'm the one who's nuts!

Don't worry, Rod, you're sane enough (laughs). When did you start watching DARK SHADOWS? From the very beginning?

No. I began late, in April 1967, as an 8th grader. But I made up for lost momentum by reading and buying everything DARK SHADOWS. I even ran a DS fan club!

Really! For whom?

Dennis Patrick, during the Leviathan period.

Ah, Dennis—a real trouper. There were no limits to his talents; the man could do just about anything.

My affiliation with him gave me an 'in' not every fan had.

For example, I remember asking Dennis if I could submit story ideas, and believe it or not, he forwarded them to (head DS writer) Sam Hall.

Were they considered?

Wish I could say yes, but cancellation put an end to that dream.

Well, not entirely. You're working as a journalist, so your writing dream continues.

True. I've been freelancing since 1985, and—not surprisingly—one of my favorite topics to cover is DARK SHADOWS.

Glad to hear it.

We should mention your own literary efforts: *My Mother's Autumn* and *In and Out of the Shadows*.

My Mother's Autumn, a collected book of poems, helped me survive a very tough time: the death of my mother. *In and Out of the Shadows* chronicles my DARK SHADOWS days, and it's packed with photos. Both are available at www.davidselby.com and through Barnes and Noble booksellers.



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A blowup of card #10 from the 2nd Series Green DARK SHADOWS cards distributed by Philly Gum in 1969.

Lately, you've been doing some in-person signings and readings, I've heard.

Last February and March I went to Washington state to film END GAME and did a signing at the Spokane Barnes and Noble. I read some passages from *My Mother's Autumn*, which was well received. We had an excellent turnout, much better than expected. Lots of DARK SHADOWS fans!

Don't you also have another book of poetry?

I do, entitled *Happenstance*...it can also be found at my website.

What I appreciate most about your work is how you connect with the reader on an essential level. It's clear, concise prose.

Nice of you to put it so eloquently, Rod. Writing's a good exercise for anyone, and as an art form, there are none more relevant.

Any new gems in the offering?

I've written a few plays and am tinkering with ideas, here and there. My mind's never at rest!

I can relate. So, what's END GAME about?

I don't want to give anything away, so I'll just say it stars Cuba Gooding, Jr. and Angie Harmon. I play a character with the rather interesting name of Shakey!

Film work is coming your way fast and furiously! Didn't you just finish BLACK HOLE for the Sci-Fi Channel?

I sure did. Judd Nelson and Kristy Swanson co-starred with me. We shot on location in St. Louis at the end of 2004. Not sure when it'll run.

BLACK HOLE—a remake of the Disney title?
Oh, no (laughs)! Ours has to do with a black hole forming on earth and all the chaos that goes along with it. There's plenty of action and suspense, not to mention special effects. A good show.

And LARVA hit the Sci-Fi Channel last January. You were a hoot as Fletcher Odermatt, head villain and owner of Host Tender Meats. What venom!

Thank you, sir. LARVA was a fun project.

I'll be getting back to your recent work, but first, let's flip the calendar to David Selby's younger days in West Virginia. An innocent existence?

Innocent...and safe! I grew up in a small West Virginia town and still have a lot of friends back there, guys I've known since grade school, junior high, high school and college. Old, good friends. West Virginia's a wonderful place to raise kids; the environment's nurturing and positive.

Your professional status is actor, but you started out as an athlete.

I played baseball and basketball and have remained an avid sports enthusiast. I didn't become interested in acting until college. Frankly, I wasn't aware you could do such a thing.

Don't tell me—you earned a degree in Theatre Arts.

Nope! A Bachelors of Science in Marketing! I went to West Virginia University for my MA and received a Ph.D from Southern Illinois University.

Ph.D.! Should I be addressing you as 'Doctor Selby?'

(chuckles): Dave is fine.

How active were you in college theatrics?

Very. My first play was Arthur Miller's THE CRUCIBLE, and I especially liked the character of Will Parker in OKLAHOMA. And Ensign Pulver, in MR. ROBERTS, was also fun. Theatre supplanted athletics and soon became a big part of my academic life...

...played out against a backdrop of national civil unrest.

During the late Sixties.

Vietnam, inner-city riots, sit-ins, peaceniks, and social turmoil. Odd how everything began so idyllically. Then, JFK's assassination took us into uncharted—and much scarier—territory.

We had some cataclysmic events occur rapidly, like political upheaval, escalation of the war, The Beatles, desegregation, and the women's movement. Retrospectively, I think it helped bring our country together. We certainly learned some important lessons in the process.

Most Baby Boomers would say JFK's death was the epoch of their formative lives.

I was in West Virginia when that happened and shared the feelings of our nation. We were devastated. The subsequent

David Selby circa late 1990s.



murders of Bobby Kennedy and Martin Luther King left me just as stunned.

Given this dramatic real-life scenario, how ever did you find yourself cast as a ghost?

An agent saw me on stage in Tennessee Williams SUMMER AND SMOKE, and before I knew it, I was on my way to Manhattan to meet a casting director named Marion Dougherty. We got together with Dan Curtis at his office, where I auditioned. He studied me on camera, gave me the job, and I became Quentin Collins, evil spirit!

Had you heard of DARK SHADOWS before?

Not at all! I thought of it as another acting job. I'd no idea that one single audition would change my life in such a profound manner.

The build-up to your first appearance as Quentin was nothing short of excruciating...and to finally hear you speak! Revelation!

After months of silence, staring, and laughing wickedly, lines were welcomed. The character developed nicely, and viewers eventually saw him as a flesh and blood person. I loved

playing Quentin, an infinitely intriguing personality. And, if I recall correctly, he never went after anyone who didn't deserve it!

Relocating to NYC must've posed some logistical problems for you, being a mid-western boy.

Honestly it didn't. We'd (David and his wife, Chip) already been in New York for a while because of my theatrical commitments. I'd just finished *THE IMPOSSIBLE YEARS* before coming to *DARK SHADOWS*.

By Marx and Fisher?

(visibly taken aback): You're familiar with the playwrights?

I do my homework, sir!

Refreshing to meet a journalist who does.

Quentin clicked, and relative anonymity became history. Good or bad?

Good, no complaints. It was a bit more difficult to go places, but fans never bothered us in any horrid way.

Your face was even splashed all over the teenybopper mags. Remember these? (holds up articles) *Spend One Night with Quentin! My Darkest Shadows Secrets!* And this torrid shocker: *Ten Things You Didn't Know About David Selby!*

(laughing uproariously): Stop! Stop!

Gloria Stavers, editor of 16 Magazine, orchestrated every one. She made 16 required reading for adolescent girls worldwide, my sister included.

Gloria was very protective of us, always enthusiastic and up. I liked that. And the extra coverage didn't hurt. Through her efforts, I was able to communicate with our fans, something I couldn't do otherwise. The fan mail situation was overwhelming!

How'd it feel to grace the front of a bubblegum card?

As a boy, I collected baseball cards—so to be on one myself was the closest I'd ever come to being a professional baseball player. Admittedly, it's a little strange to see yourself on a card!

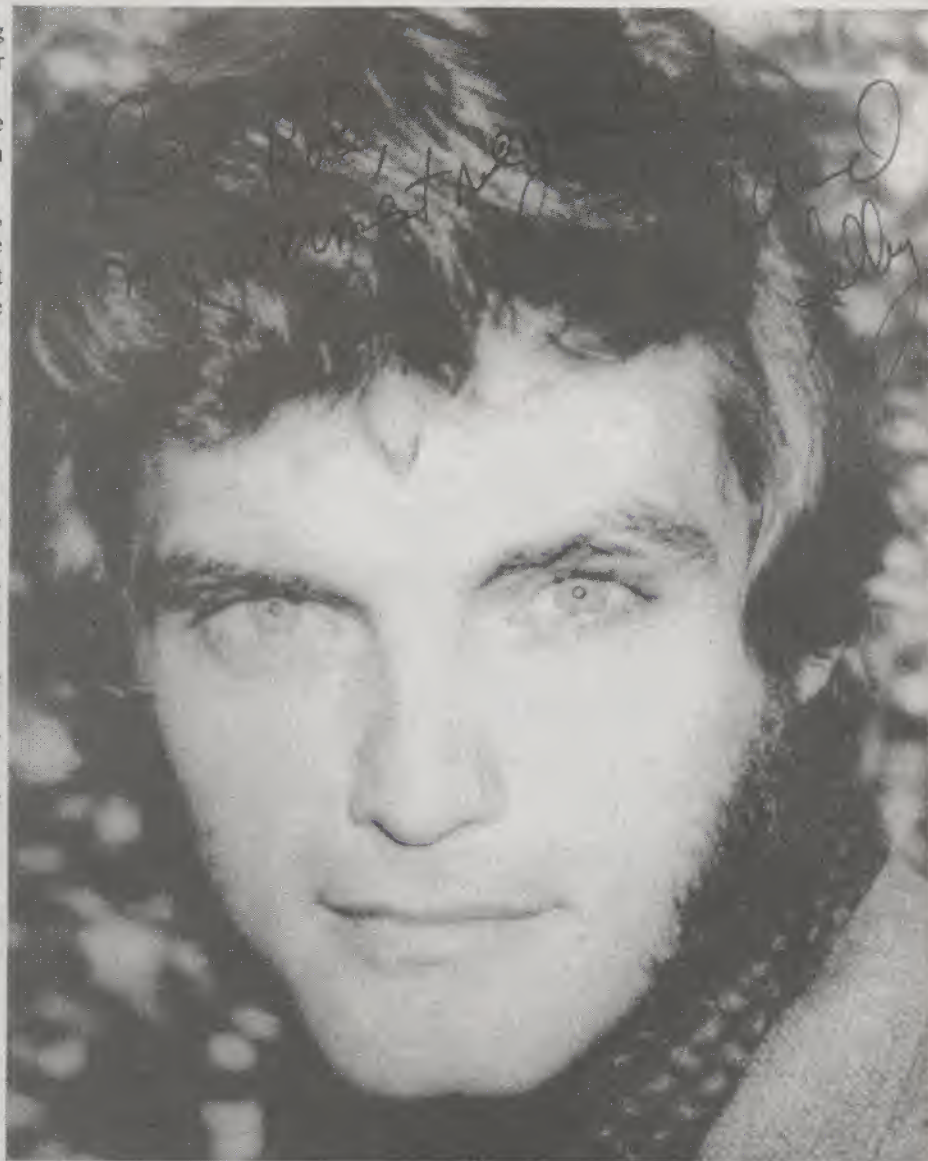
We had three complete sets of the 'green' DS cards, in mint condition. They're lost to Time now, unfortunately. And the Quentin postcards?

Had 'em, too, man. Gone, gone, gone. Hindsight, Rod! The marketing machine was working full tilt in 1969, no doubt.

DS 'passed on' well over thirty years ago, but like a good vampire, it's found an afterlife. Does this development surprise you?

Surprise? Shocked is more appropriate! I never, ever thought the show would be around this long. *DARK SHADOWS* has grown into a juggernaut bigger than any of us!

Despite vampires, witches, and



werewolves, DS

created a relatively safe world—far removed from our not-so-safe existence.

It's simply excellent story telling. DS allowed viewers to forget what was going on around them, at least for a little while. There weren't any storylines about war and drug-dealing and real life worries. Who needs real life, when you can escape to Collinwood?

That escapism spills over into the yearly DS Fests.

The amount of people attending our Fests always astonishes me. We get a wide range of fans—professors, lawyers, bankers from JP Morgan, teachers, all facets, into the thousands. A good number are young; some weren't even born when our show was cancelled. The only thing they have in common is affection for *DARK SHADOWS*.

As an original fan, I feel like a senior citizen!

(rolling eyes): Think how we feel!



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Planning a Fest has to be beyond insane. I don't envy Jim Pierson (of Dan Curtis Productions).

What an arduous task, with so much involved! And Jim does a remarkable job of coordinating it down to the tiniest detail. I don't know how he's able to do it, but every year, the Fest goes on without a hitch.

STAR TREK is another cult show exploited to great effect—but aside from the short-lived 91 'mini,' DS is seemingly content to stay a happy memory.

There's ongoing interest in reviving **DARK SHADOWS**. Last year, the WB commissioned a pilot for a new version (since scrapped, see article following), and in 2003, we put together **RETURN TO COLLINWOOD** (see article following).

RETURN TO COLLINWOOD—a cause for celebration! The first new episode of **DARK SHADOWS** in more than three decades! Nancy Barrett, Marie Wallace, John Karlen, Donna Wandrey, Lara Parker, Kathryn Leigh Scott, Terry Crawford, James Storm, Roger Davis, and Chris Pennock created pure magic. And you, as Quentin...well, words fail me. I'm glad I witnessed this monumental event at the '03 Fest!

Thanks, Rod. You're very kind.

Who had the idea of a radio/audio play?

Me. I've done a lot of radio over the years and also thought a radio thing would be a neat way to do new scripts, at a halfway decent price.

Your son Jamison tied up loose ends from 1971 beautifully, maintaining continuity and setting a stage for new frights to come.

I was happy with the finished script. There were several divergent elements that needed to be addressed and dealt with, and Jamison drew them together into a seamless package.

Utilizing the classic cast was a stroke of genius. Who could resist such a winning combination?

We wanted to present **RETURN TO COLLINWOOD** with style, exploring new territory while keeping an eye on what made the series special. Part of that mystique, of course, is the original acting troupe.

Will there be more episodes?

That depends on fan support, which—if response at the Fest was any indication—should be considerable. My feeling is, we might stream it.

Fans could subscribe, via the web?

For a dollar or two. Not much.

All this hinges upon Dan Curtis, correct?

I suspect Dan will be open to Internet streaming and the creation of audio CDs. It won't take away from anything he's doing with DS. If we stream one, we could offer, say, five or six more a season, if enough people want them.

David, my gut tells me this would be an incredible hit. An



idea whose time has come.

I hope so!

And Jonathan? His status?

Jonathan's content in retirement and doesn't travel anymore. But he's expressed an interest, and you can't have **DARK SHADOWS** without Barnabas! We'd find some way of recording him and then edit it into the broadcast. I hesitate to give away too many details before the particulars are ironed out.

This entire enterprise is an unbelievable treat. A toast to your continued success!

Much obliged. We're very optimistic about **RETURN TO COLLINWOOD**.

You've never quite been able to escape DS. Has that hurt

your career?

DARK SHADOWS is part of my life, whether I choose to acknowledge it or not. I can't speak for other performers, but I reflect on DS with much fondness, much sentimentality. And how can I not acknowledge the kindness and endless support of our loyal fans over the years?

You also headlined Dan's second DS film, NIGHT OF DARK SHADOWS (1971). Everything was in place for a kickass ghost story, but it fared poorly at the box-office. What happened?

MGM wanted more cuts, and what we finished with didn't fulfill Dan's vision, as scripted. Being released after we'd been cancelled didn't help our cause any.

How long was your shooting schedule?

We shot for about 7 or so weeks. It was quite chilly...April of 71? That sounds right.

DS lore has it a longer cut of NIGHT exists somewhere out there. Are you involved in any restoration efforts?

Yes, I am. Restoration is slowly coming along, and how far we can go hinges upon money, cooperation, and location of prints. Approximately 35 minutes of previously edited out footage have been found. We'll be doing some dialogue looping, too—34 years after the fact!

A deluxe DVD release would be awesome! Maybe on a double bill with HOUSE OF DARK SHADOWS?

I expect MGM will do their best, since they own the films.

Dave, I'd like to touch upon a topic discussed earlier—about DARK SHADOWS creating an escapist universe. The scenario's supposed to be frightening, but there's another element present. As if Collinsport existed somewhere between reality and unreality, a kind of hazy Brigadoon.

Good call. And once you enter that dreamscape, you're no longer cognizant of computers or technology. There's no real threat, like war or terrorism. It's all pretend, and the lovely thing is, actors and audience could escape together! That's very special.

Weren't you going to appear in the '91 revival?

Dan and I had discussed it. His intent was to incorporate original cast members, but circumstances prevented anything from going further.

Would you have played a new character? Or Quentin?

Quentin. That was right after my long run on FALCON CREST, and I just felt burned out. I needed a break.

Too bad! It would've been cool to see Quentin in a new milieu.

If the show had continued, who knows?

Do you ever watch your performances?

Sometimes I do, sometimes I don't. Like most actors, I try to be fairly objective about my work and look at the project as a whole. Generally, I don't see my shows and movies more than once.

You had one of your best post DS roles in SUPER COPS.

I loved working with Ron Lieberman and Gordon Parks, the director. I'd been a fan of his photography for LIFE Magazine. We shot mostly in Brooklyn but had to wrap early because MGM shut us down.

Shut you down?

The powers that be didn't make things easy. We finished up on the back lot in LA, and it was very hard on Gordon. SUPER COPS was a great experience for me; we had a good thing



David Selby as Quentin in NIGHT OF DARK SHADOWS.

going.

FALCON CREST started out as one more prime-time soap and then moved away from the **DALLAS** ilk to find a separate identity.

Many, many fine performers and technical people were involved in making **FALCON CREST** a quality production, and I was pleasantly surprised by how long it lasted. Jane Wyman and Joan Bennett were two of the most professional people I've ever had the pleasure of working with—they had great constitutions. Terrific women.

You seemed to be having a ball with the Richard Channing character.

Channing was a fascinating role, not that far removed from the Quentin of 1897!

What set **FALCON CREST apart, do you think?**

You know, Rod, I'm not sure. It had a European feel and took place in wine country. There was an extended family line...and everyone lived at home, no matter the age (laughs)!

You've done TV, movies, radio—but it wouldn't be presumptuous of me to say that Theatre's your first love.

Theatre is an organic experience for the viewer and participant. I'm crazy about Williams and Miller and Horton Foote, and David Hare in England, and I've had the opportunity to essay some exciting parts. America has been blessed with extraordinary playwrights, like Sam Shepard and Thornton Wilder, O'Neill, Albee, and Odets.

Playing to an audience has its own special appeal.

The immediacy is what I like. How you're 'right there' with a live group of people. Undeniably thrilling.

When we initially met in 1976, you were doing a summer stock tour through New England with *Eccentricities of a Nightingale*, by Williams.

I remember. The *Eccentricities* tour was quite successful; they raised enough money to take it to Broadway.

Did you see much of Maine?

Some, but not as much as I would've liked. Maine's a beautiful state! We never quite caught that ambiance on **DARK SHADOWS**, did we?

I'll say this, DS didn't catch the weather!

You mean, there isn't thunder and lightning, day and night, even in winter? (slaps forehead) My word!

What's next for you, David? Relaxing? A vacation?

Vacation? Never! I'm always busy! I just finished **END GAME**, and **BLACK HOLE** is in post-production. **SURVIVING CHRISTMAS** and **LARVA** were recently released to DVD, and there's theatre, writing projects, you name it.

And the **DARK SHADOWS DVD Collection is slowly making its way out of the vault.**

Yes, Collection 17 should be available now from MPI. I speak my first word of DS dialogue in Collection 13: 'hello!'

FINAL ASSAULT, an original Selby production, premiered in April of 2003. Successful?

Very much so, I'm happy to report. We produced it for the *Charleston Stage Company* in West Virginia, with Jamison



David Selby as the ghost of Quentin Collins on **DARK SHADOWS in 1968.**

directing. Watching your creation as it's being performed is an unbelievable feeling. The actors enhance and flesh out your words, and what were once mere thoughts suddenly take on new meaning.

FINAL ASSAULT is about a woman who tries to protect her mountain from mountaintop mining. Topical material! The plot came to me fairly quickly. When Charleston accepted it, I was delighted, flattered, honored. I've also written a play called **LINCOLN AND JAMES** that's been turned into a screenplay retitled **BETTER ANGELS**.

You're so pleasant to talk with, easygoing and refreshingly mellow. Don't you ever get rattled?

Here's my secret: I've learned to push ahead and not glance back over my shoulder too often. We're here to live, and we have to keep going, even if there are roadblocks and bumps. As for shaking me up, yes, I can get rattled—I'm only human!

I promised myself I'd ask you this question: what was it like to cut a record?

The DS soundtrack album?

Yep! One of my favorite Christmas presents from 1969.

I'd never done anything like that before, so I was green. Later on, I recorded a duet with Nancy Barrett called *I Wanna Dance*



with You. None of them reached gold status or anything, but they were well-received.

Man, I hate to end this interview! We could go on for hours.

We could. Lively conversation is one of Life's little joys.

Nonetheless, time limits us. I've had a blast, Dave. Good luck with RETURN TO COLLINWOOD and all your future endeavors. Hope I'll do you justice!

Rod, I've no doubt you will.

Note: This interview was conducted in late Winter 2005. David's Official Website: davidselby.com

David Selby's Film and TV Credits

END GAME — 2005

BLACK HOLE — 2005-Television

LARVA — 2005-Television

SURVIVING CHRISTMAS — 2004

SHADOW OF FEAR — 2004

TOPANGA — 2003

GRIFFIN AND THE MINOR CANON — 2002-Television (voice)

SOLDIER OF FORTUNE, INC (series) — 1997-Television

ALONE — 1997-Television

D3: THE MIGHTY DUCKS — 1996

HEADLESS BODY IN A TOPLESS BAR — 1996

WHITE SQUALL — 1996

INTERSECTION — 1994

LADY BOSS — 1992-Television

GRAVE SECRETS — 1992-Television

DYING YOUNG — 1991

KING OF THE OLYMPICS — 1988-Television

FALCON CREST (series) — 1981-Television

RICH AND FAMOUS — 1981

FLAMINGO ROAD (series) — 1981-Television

RAISE THE TITANIC — 1980

DOCTOR FRANKEN — 1980-Television

LOVE FOR RENT — 1979-Television

RICH KIDS — 1979

THE NIGHT RIDER — 1979-Television

TELETHON — 1977

WASHINGTON: BEHIND CLOSED DOORS — 1977-Television mini-series

FUNNY GIRL TO FUNNY LADY — 1975

THE SUPER COPS — 1974

U-TURN — 1973

UP THE SANDBOX — 1972

NIGHT OF DARK SHADOWS — 1971

DARK SHADOWS (series) — 1968-Television

KATHRYN LEIGH SCOTT

MAGGIE COMES HOME

by Rod Labbe

I was "introduced" to Kathryn Leigh Scott in May 1967, right after I'd joined the millions of American kids who slavishly tuned into ABC Television's **DARK SHADOWS**, each and every weekday afternoon. Kathryn, at the time, was essaying her signature role as waitress Maggie Evans, a tough cookie with the proverbial ticker of solid gold. I couldn't have entered the fray during a more exciting story-line—Maggie had just been kidnapped by one Barnabas Collins, Collinsport, Maine's resident vampire, and she was experiencing trouble with a capital T.

Little did I know, while watching this sprawling gothic fable unfold, that I'd one day be sitting across from the *real* Kathryn Leigh Scott and conducting an interview for **SCARY MONSTERS!**

Things have changed since 1967.

I'm no longer 14...and Kathryn Leigh Scott has become a powerfully-connected publishing executive with her own company: **Pomegranate Press, Ltd.** Nonetheless, some things have apparently transcended Time: Kathryn's demeanor is blissfully down-to-earth and personable, and I've held onto my fan naivete. The combination made our interview soar!

In person, Kathryn Leigh Scott appears not at all different from the young woman we grew up watching on our flickering television screens. I can't tell you how many interviews I've conducted where the subject is aloof, addle-brained, uncooperative, or downright nasty.

Ms. Scott, AKA Maggie Evans; Josette DuPres; Rachel Drummond; Lady Kitty Hampshire; writer; actress, and businessperson, proved a delightful exception.



Kathryn Leigh Scott as Maggie Evans.

Rod: Good day, Kathryn! It's a distinct pleasure to meet you in person.

KLS: Likewise. Let's talk!

Excellent! I've followed your career since those **DARK SHADOWS** days, and it's a genuine success story, something quite extraordinary. I mean, going from actress to writer to publisher, and excelling at every endeavor... that's undeniably impressive. Is this the career you envisioned for yourself as a little girl?

My family gave me such a wonderful sense of security and

confidence that I felt free to pursue my big dreams, which always revolved around 'acting' and 'writing.' I worked on the school newspaper and got an assignment to interview poet Carl Sandburg, when he visited town. The article earned me a state high school journalism award when I was 15, so I dreamed of being a writer. But I also did school plays and won a state acting award that same year. Those accomplishments encouraged me to apply for college scholarships. I chose a direction where I found the best access: acting.

Not exactly an easy path to follow! It's rife with disappointment and failure...rejection is a difficult hurdle

to overcome.

Yes, there were many disappointments along the way, but I always knew my life would include those twin careers, writing and acting, where one consistently deals with rejection. I've never understood how anyone can avoid taking rejection personally when the work itself is so personal, but somehow, you have to be objective and just move on—accepting the next challenge, going for the next project. Always move on!

You're Midwestern born and bred. Was childhood a good time?

Very much so! I grew up on a farm in Robbinsdale, Minnesota, with my two brothers. It was truly an idyllic childhood. We worked alongside our parents on the farm—my father allowed me to drive the tractor when I was 12—and they also hired kids in the community who wanted to earn extra money. We had hills for sledding in winter and woods for tree forts in summer. We built a stage out of cabbage crates and put on plays, and every summer, we'd have a big corn roast for friends and neighbors. I couldn't have invented a better childhood!

Is that what made you realize: "hey, it's fun to be an actress?" Those backyard plays?

They planted the seed! When I was about seven, I wrote a play for my second-grade class about George Washington. I cast myself as 'Martha' and a little boy I had a crush on as 'George.' Of course, Martha had the bigger and better role! Once I had a taste of being on stage in the little theatre of our elementary school, I knew I wanted to be an actress.

You attended the prestigious American Academy of Dramatic Arts in New York, and that lead to DARK SHADOWS, right?

In a roundabout way. At 16, I was accepted as a 'Cherub' in Northwestern University's summer program, which was a fabulous experience! I met teenagers from all over the US and spent a summer with students who loved theatre as much as I did. After high school graduation, I took one year of college before receiving a scholarship to attend the American Academy of Dramatic Arts. Toward the end of my senior year at AADA, Worthington Miner cast me in *THE CONTRAST*, which is reputed to be the first legitimate American play. He was directing it for the opening season of the new Eugene O'Neill Festival in Waterford, Connecticut. Worthington's son, Peter—a producer with ABC and Dan Curtis Productions—attended a rehearsal and recommended me to Dan. I ended up being cast in *DARK SHADOWS*, and Peter had the unenviable task of telling his father I'd have to be replaced!

And then, you emerged as Maggie Evans, snappy girl-next-door waitress. The genesis of Maggie saw her begin as an All-American girl, who slowly developed into a kind of damsel in perpetual distress.

Maggie started out as a 'real person'—a typical young ingenue character on a soap opera of the time. Maggie was motherless, raised by her father—an artist and drunkard—in a seaside



Kathryn Leigh Scott circa 2000.

shanty at the wrong end of town. She was poor, honest, with a hard exterior and a longing to be accepted. By the time Maggie replaced Victoria as a governess at the Collinwood mansion, she was living a fantasy life in a show that had itself become a multi-leveled fantasy.

How would you portray her today?

As contemporarily as possible. She'd be a tough girl with a good heart...and probably a few tattoos!

The 1795 flashback sequence stands out as DARK SHADOWS' finest hour. Why do you think the 1795 storyline worked so well, as compared to other forays into time travel?

The heart and soul of DS was fantasy and romance, horror its spice. With varying results, we always tried to attain that magical combination. I think everything just came together for the 1795 sequence—it epitomized what our show was all about in a really beautiful way.

When a story-line began, were you given a general overview of how the plot would resolve itself? (laughing): Truthfully, we never had the foggiest idea where the story was going! The writers didn't share any overview with us, primarily because they were developing the plot on a day to day basis!

What about the literature that was cribbed, like JANE EYRE?

Eventually, we'd recognize the elements of a classic story and delight in our retelling of it. But none of us knew ahead of time.

DARK SHADOWS has achieved something that no other soap in TV history has: an everlasting cult status. What's the secret of its appeal? After all, we're not watching repeats of THE EDGE OF NIGHT 30 years after cancellation!

DARK SHADOWS was and is unique. We had a marvelous company of actors and, in Dan Curtis, a creator of genius and bravery who was unafraid to blaze a new trail in daytime television. Like Gene Roddenberry, of STAR TREK, who went into the future to tell universal morality tales, Dan Curtis went back and forth in time to tell morality tales that combined sci-fi, horror, and fantasy.

Would you watch the episodes when they aired?

I only saw the on-air episodes if I was waiting for our afternoon rehearsal to begin, and I've never caught a complete episode in reruns since then. Occasionally, I watch a scene played at a DARK SHADOWS Festival. I think well-trained actors learn to be objective about their performances...although, I must admit, I've done my share of cringing at some of those clips! Generally, I'm able to keep perspective and move on!

There were oftentimes long stretches between your appearances. How did you fill those breaks?

I worked in off-off-Broadway productions, did summer stock and commercials. I also wrote, traveled, and pretty much lived a healthy, normal life among my friends.

HOUSE OF DARK SHADOWS was a great interpretation of the show, with you cast as a combination of Victoria Winters and Maggie. Any reflections?

I've only seen HOUSE OF DARK SHADOWS twice: at the New York premiere in 1970, and on the Champs Elysee, about 6 months later, for a screening of the French version. I loved filming the movie and thought—at the time—that it was quite a good script.

What's your reaction to all those mini-skirt scenes?

Oh, Rod, I love min-skirts! I'm not sure I've ever stopped wearing them!

ABC was deluged with fan mail when DARK SHADOWS hit—thousands of letters were delivered to the studio daily. Is it true you answered each one personally?

For a brief time, a young high school student in Michigan named Laurette Spang—who later became an actress and



Maggie Evans (Kathryn Leigh Scott) is charmed by Barnabas Collins (Jonathan Frid).

married actor John McCook—answered my fan mail, but for the most part, yes, I did it all myself.

A rather daunting undertaking.

I don't think fans realize just how guilty actors feel about unanswered mail and how time-consuming and expensive it is to respond. I made—and still do make—the effort, but there are times when one feels swamped by sheer volume.

In 1970, you left DS, and I don't think the show ever truly recovered. Were you after greener pastures, acting wise?

My contract expired, and that's why I left. I continued to stay on another six months so I could do the first of the MGM feature films for Dan. After that, I moved to France and married my fiancée, a Time magazine photographer who'd been posted to the Paris bureau. I didn't give much thought to my future careers and had no desire to do another soap. Once settled, though, I began to pick up work in French films and later—in London—I did stage, television, and film.

Do you receive any type of residual? What about products that bear/bore your likeness, like gum cards?

I do get residuals. We've published a book by Craig Hamrick called THE DARK SHADOWS COLLECTIBLES, A COMPLETE GUIDE TO ALL DARK SHADOWS MEMORABILIA. And I am on a fair number of gum cards, and Lord knows how many spin-off items from my guest-starring role on STAR TREK: THE NEXT GENERATION!

There's always talk of a "new" DARK SHADOWS, and we had the WB debacle of last year. Could a revival work in the 21st century, considering our present-day sensibilities?

Sure! I'd suggest that to succeed, a new DS should feature at least cameo appearances by the original actors and focus more on romance and fantasy, rather than horror.

Were you asked to participate in the '91 mini?

None of us were invited to take part in the 1991 series, and I've never seen any of the episodes. The new series was repeatedly preempted by the first Gulf War and, unfortunately, didn't have



Kathryn Leigh Scott as Josette DuPres as a vampire on DARK SHADOWS in 1968.

Foreshadowing Fifty-Fifth Issue! 042 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

an opportunity to build an audience.

You've been whole-heartedly supportive of the SHADOWS fan movement. Isn't it difficult to muster up enthusiasm about a project you completed more than 30 years ago?

DARK SHADOW keeps evolving in all our lives, and what's most interesting to me is what is happening to us now. I've published a number of books about the series and attended many of the festivals. I am always enthusiastic about my fellow cast members and the effect the show has had on its extensive audience.

Let's look at your acting career away from DS. You did *Visitor From the Grave*, part of the HAMMER HOUSE OF HORROR syndicated series, very familiar territory! What was it like working for Hammer Studios, renowned for their Dracula films?

I didn't make the connection until I'd finished shooting and met Christopher Lee at a drinks party. I had done another show for director Peter Sasdy—THE SAINT, with Ian Ogilvy—and even though Peter has quite a background in horror films, I don't think he knew about DARK SHADOWS. Nor did anyone else at Hammer.

Was *Visitor* shot in an actual manor house?

Yes. We worked entirely on location, and I loved working in the ancient ancestral home that served as our 'studio.'

THE LAST DAYS OF PATTON was a worthy TV-movie follow-up to George C. Scott's big-screen PATTON (1970). I thought your performance was touchingly authentic.

That's an interesting story. I filmed THE LAST DAYS OF PATTON while working on MURROW, which starred Dan Travanti. We had two wonderful directors: Delbert Mann, a pioneer in early live American television, and Jack Gold, a superb British television director. I'd already been cast as Janet (Murrow's wife) in MURROW and then auditioned for Del, who'd asked me to play Jean Gordon, Patton's young lover...and the niece of his wife! I wanted so much to work with both directors, and Del Mann made it all possible.

How in the world did you juggle two major assignments at once?

There was only one day when I was required to be in two different locations at once, and Del hired a stand in to take over the role if I couldn't make it. Luckily, there was a weather problem with MURROW, and I was able to shoot the indoor scene on PATTON—thereby having the extraordinary opportunity of doing both roles! I was thrilled. THE LAST DAYS OF PATTON and MURROW were World War II dramas, and I enjoyed doing the research on my real-life characters.

Legend has it Mr. Scott could be something of a curmudgeon!

George C. Scott was tough; he really tested my mettle. His favorite game was to tell a story right up to the moment Del



called 'action' and then finish his story after 'cut!' Not an easy situation, but I happen to like difficult, complex people. Dan Travanti, I should also mention, was a dream to work with, a superb actor!

You supported Lana Turner in WITCHES BREW, an updating of BELL, BOOK, AND CANDLE. Anecdotes?

None that I care to recall! I did have fun working with Teri Garr, Richard Benjamin, and certainly, Lana. She was very high maintenance and so thoroughly a product of the 40's studio system. Lana knew precisely what was right for her; what take, what camera angle, and so forth. I found her to be warm and delightful, a fascinating individual.

Speaking of anecdotes, your SCRAPBOOK MEMORIES OF DARK SHADOWS inaugurated Pomegranate Press and also played a very large part in the show's cult status.

What was the feeling like, going back through the years to those old shadowy days?

MY SCRAPBOOK MEMORIES OF DARK SHADOWS emerged from tributes I was asked to write about Joel Crothers and Grayson Hall, who'd died within months of one another. Once I began writing, I couldn't stop—and soon realized I had a book! I do have a good memory, but in this case, the prose just flowed from my pencil to the yellow legal tablet.

How did it do?

SCRAPBOOK MEMORIES sold very well and essentially launched Pomegranate Press. I enjoyed publishing so much that I took on books by other authors, producing four new titles the following year.

Your life as an executive must be a hectic one! Are you always on the go?

Life is hectic but also wonderfully exciting. As an actress, I enter a project after pre-production and finish before post-production. As an editor/publisher, I am thoroughly involved from beginning to end, hands-on, from developing the manuscript, to design, production, marketing, and even shipping.

What made you decide to expand your publishing horizons beyond MY SCRAPBOOK MEMORIES?

Publishing and all that it involves intrigues me. I'm interested in both the business and creative side of it, and I do love dealing with authors. We've now published more than forty titles, most of them non-fiction entertainment subjects.

One of Pomegranate's books—**THE BUNNY YEARS**—has been optioned by Disney/Touchstone. I saw the two-hour A & E documentary, and it was a grand tribute, perfectly capturing that outsize 60's feel.

I was pleased with **THE BUNNY YEARS** special Anne Pick directed for A & E. It also aired in Canada and on BBC 1 in Great Britain. **THE BUNNY YEARS** traces an exciting 25-year period that coincided with the Playboy Clubs' urban nightlife heyday. It's an era captured through the eyes of several women I worked with as a Bunny in the New York Club, including Susan Sullivan, Lauren Hutton, Deborah Harry, and Gloria Steinem.

Any new Pomegranate gems in the works?

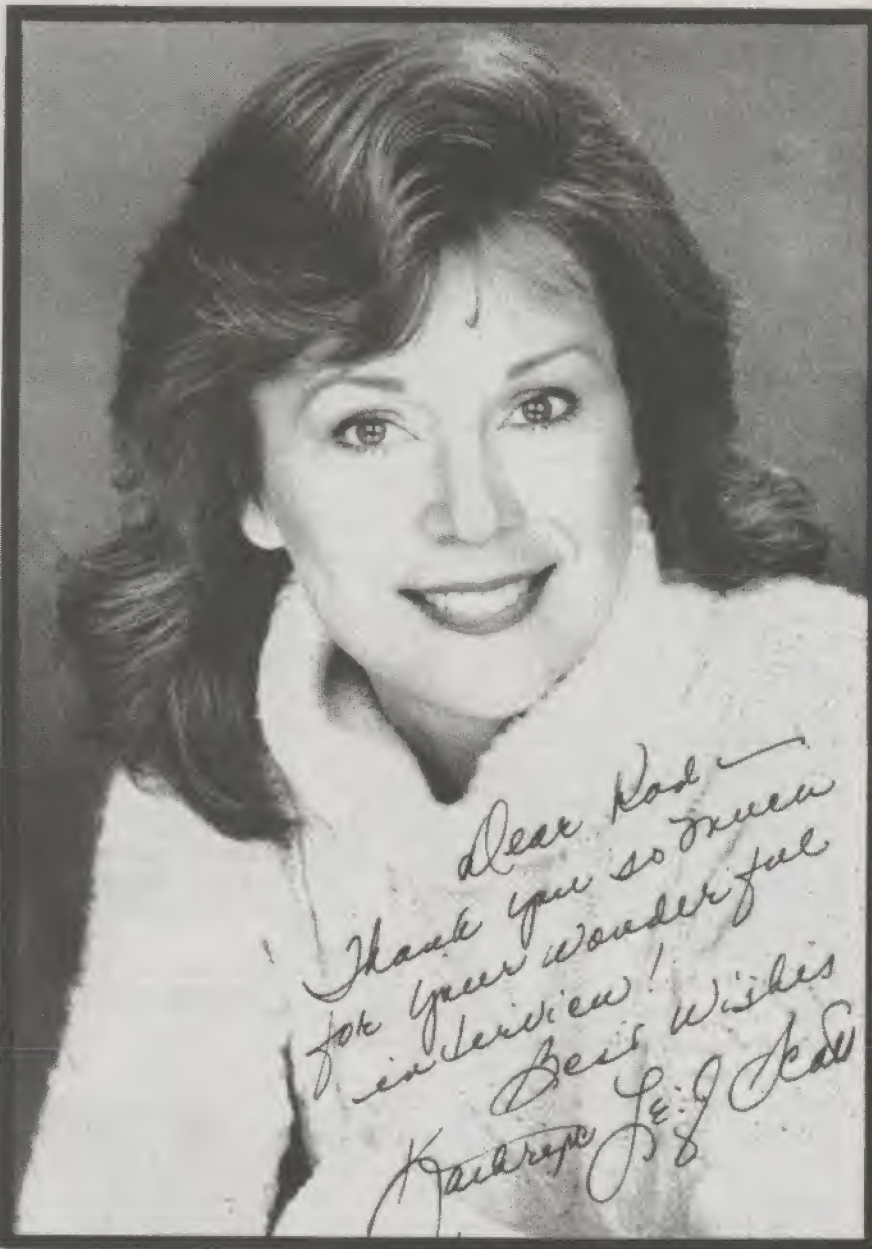
Oh, many. For example, we produced an updated edition of **SCRAPBOOK MEMORIES** for the 35th anniversary of **DARK SHADOWS**. And I also tried my hand at doing an audio CD, again reading from **SCRAPBOOK**.

You're not limited to DARK SHADOWS, however.

No. Pomegranate has published several books on classic Hollywood and vintage television, such as **CHARLIE'S ANGELS**; **THE NIGHT STALKER**; **ROCKFORD FILES**; **THE FUGITIVE**, and **MAVERICK**.

Are you still open for acting opportunities, or do you now consider yourself primarily a businessperson?

I am a writer, actress, and publisher. Let's face it, I've always been an actress and always will be. I'm auditioning all the time!



Would you say you're fulfilled as an individual, Kathryn? Have you reached a point in your life where everything clicks?

Yes, I'd say these last several years have been very fulfilling, rewarding time. All my aspirations and experiences in acting and writing have come together, now that I'm publishing and producing projects that I've personally initiated.

If you can, fill us in on a "typical" day in the life of Kathryn Leigh Scott!

I'm not sure there is a typical day in my life! My husband and I are early risers. He makes breakfast, while I check e-mail and tend to overnight faxes. My favorite time of day is in early morning, when we read the newspapers together. Every day is different: sometimes, I have auditions and outside meetings, but often I work in my office, writing, editing, meeting with my designer or an author. I rarely have lunch. Usually, I find a few quiet moments to have coffee in my garden and read over the morning's work, if I've been editing or writing. At 5, my husband and I take a long walk in the hills and then make dinner together, or we go out with friends for the evening. We

also travel a great deal. We have a place in London and visit New York for both business and fun.

Sounds like you're living a satisfying, rewarding life! I was wondering...do you have a personal philosophy?

My own philosophy springs from a realization that I regret only those things I didn't do. I'm game to try anything! Remember, life is *not* a dress rehearsal.

More people should live by those words. It's sad, but I feel that we, as Americans, have a tendency to accentuate the negative rather than the positive.

Consider this, Rod: we've really made great strides as a country. There's still much to accomplish in areas of health and education, but we ought to take a breath and give ourselves a collective pat on the back. One national characteristic I deplore, and it's becoming ever more prevalent—is the sense of entitlement. We are not owed anything from this world. The gift of life is just that...a gift.

Everyone has what I like to call "momentous" experiences, high points that make Life's valleys seem like canyons. Give us one of Kathryn Leigh Scott's!

When I think of momentous times, my thought go to Coya Knutson, a childhood hero, who became a great friend during the later years of her life. I published her biography, *COYA COME HOME*, in 1990, and cannot think of anything that has given me more satisfaction.

What's her story?

Coya was a farm woman who became Minnesota's first—and, to date, only—congresswoman, from 1952 to 1958. She was drummed out of office when her husband wrote his infamous 'Coya, come home' letter, demanding that she stop gallivanting in Washington, DC and return to their farm and cook him dinner!

Things have thankfully changed since those unenlightened days.

After the book was published, I prevailed upon the Governor of Minnesota to host a reception for Coya and invited all her political enemies, as well as those who'd supported her through that terrible time.

Must've been a satisfying event for all concerned.

I was so thrilled to bring my childhood hero home, again. Coya had been out of the public eye for more than three decades!

You know what, Kathryn? When I look back on my own life, this talk will be one of the high points. To meet and get to know Maggie Evans! Somebody pinch me!

I'm flattered, Rodney, thank you.

We could go on forever, but time constraints dictate otherwise. Thanks for being so open, kind and gracious. SCARY MONSTERS readers will love this!

It's been a joy. Hope I've given you enough material!



Kathryn Leigh Scott as Josette at the DARK SHADOWS studio in 1967.

DARK SHADOWS BOOKS RELEASED BY POMEGRANATE PRESS

DARK SHADOWS MEMORIES
DARK SHADOWS MEMORIES CD
DARK SHADOWS ALMANAC: MILLENNIUM EDITION
THE DARK SHADOWS MOVIE BOOK
DARK SHADOWS COLLECTIBLES BOOK
DARK SHADOWS MUSIC BOOK
DARK SHADOWS COMIC STRIP BOOK
SHADOWS ON THE WALL
DARK SHADOWS RESURRECTED
THE DARK SHADOWS COMPANION & AUDIO BOOK

Note: This interview was conducted in late Winter 2005. Official website: www.kathrynleighscott.com

RETURN TO COLLINWOOD

by Rod Labbe

Attendees at 2003's annual **DARK SHADOWS FESTIVAL** were in for a special treat on Sunday, August 31st: the first live performance of **RETURN TO COLLINWOOD**, an audio play penned by David Selby's son, Jamison.

Eleven original cast members reunited for the gala premiere, including fan favorites Nancy Barrett (Carolyn Stoddard Stuart), David Selby (Quentin Collins), Roger Davis (Ned Stuart), Kathryn Leigh Scott (Maggie Haskell), John Karlen (Willie Loomis), Marie Wallace (Jessica Loomis, a new character), and Lara Parker (who else but the enchanting Angelique?).

RETURN TO COLLINWOOD acquaints us with Maine's wealthy Collins family, circa 2004. Elizabeth Collins Stoddard (Joan Bennett) has recently passed on, and daughter Carolyn—now married and heiress to the substantial Collins fortune—finds herself confronted by otherworldly spirits, not all of them benevolent.

A logical extension of the daytime serial, Selby's two-hour production eloquently bridges past and present events and paves the way for more mysteries to come. Collinwood is still haunted, ghosts roam freely, and ancient bones rattle in every closet. Really, would we have it any other way?

Audience response was rapturous. As one fan commented, "this is 100% **DARK SHADOWS**, undiluted and potent. Everything else is imitation."

RETURN TO COLLINWOOD's greatest asset is, by far, the vintage **DARK SHADOWS** acting ensemble. Noteworthy are David Selby's weary Quentin, Kathryn Leigh-Scott, impressive as a very grown up Maggie, Donna Wandrey, playing the foreboding Mrs. Franklin, Collinwood's head housekeeper, and Marie Wallace's hilarious Jessica Loomis, wife to Willie.

The next day, September 1st, cast and crew assembled in Manhattan to tape **RETURN TO COLLINWOOD** for release on CD (available through MPI).



RETURN TO COLLINWOOD AUDIO CD

CD7645

List Price:

~~\$24.98~~

Price:

\$19.98

You Save:

\$5.00 (20%)



Add to cart

The **RETURN TO COLLINWOOD** CD is available at: www.mpihomevideo.com



RETURN TO COLLINWOOD

Written and directed by Jamison Selby, based upon characters and concepts created by Dan Curtis Productions

Cast

Nancy Barrett — *Carolyn Stoddard Hawkes Stuart*

Terry Crawford — *Violet Chavez Collins*

Roger Davis — *Ned Stuart*

John Karlen — *Willie Loomis*

Lara Parker — *Cassandra Collins/Angelique*

Chris Pennock — *Sebastian Shaw*

Kathryn Leigh Scott — *Maggie Evans Haskell*

David Selby — *Quentin Collins*

James Storm — *Dr. Robert Harper*

Marie Wallace — *Jessica Loomis*

Donna Wandrey — *Mrs. Franklin*

Foreshadowing Fifty-Fifth Issue! 046

SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



Rick "SPINE" Mountfort © 2005

DARK SHADOWS AND THE WB WHAT HAPPENED?

by Rod Labbe

In early 2004, the fledgling WB network—vampire-friendly home to **ANGEL** and **BUFFY, THE VAMPIRE SLAYER**—commissioned a pilot and five scripts for a brand new hour-length “re-imagining” of **DARK SHADOWS**.

Produced under the auspices of **DS** vet Dan Curtis and associate John Wells (powerhouse behind **ER**; **THE WEST WING**, and **THIRD WATCH**), **DARK SHADOWS** arrived at the WB bearing an undeniably rich pedigree. Not only is it a cult 1960’s show, a la **STAR TREK**, pundits fully expected a built-in audience of **BUFFY** and **ANGEL** aficionados hungry for their vampire fix. With Rob Bowman, who’d directed **THE X-FILES** (as well as its feature film), aboard, the network began mapping out extensive publicity campaigns, including on-air promos and press releases.

The *New York Times* reported that **DARK SHADOWS** 2004 would not be “Buffy,” and it’s not going to be Angel...it’s more what might be behind a door than actually seeing what’s there.”

An eclectic cast was named, headed by acclaimed thespian Blair Brown as Elizabeth Collins Stoddard, matriarch of Collinwood, the Collins centuries-old mansion. Curtis, giving a nod to long-time **DS** fans (and Baby Boomers), planned to feature original series vets whenever possible. Indeed, Jonathan (Barnabas) Frid allegedly turned down a cameo in the pilot because of its brevity. Other **DS** stars, including David Selby, Kathryn Leigh Scott, John Karlen, and Lara Parker, were under consideration for future episodes.

Then, disaster.

Bowman abruptly left to helm another big screen film project, and the WB scrambled to find a replacement. They selected P.J. Hogan, architect behind **MY BEST FRIEND’S WEDDING** and **MURIEL’S WEDDING**, two popular (and lightweight) romantic confections. Though an odd choice, considering, Hogan demonstrated a fantastic flair with his live action version of **PETER PAN**, a summer 2003 release.

The pilot minded traditional **DS** territory: young Victoria Winters (Marley Shelton), hired as David Collins’ (Alexander Gould) governess, travels to Collinwood and a new life amongst strangers. There, she meets assorted ghosts, goblins, and the enigmatic Barnabas Collins (Alec Newman), who introduces himself as a “distant cousin from England.”

Problems arose almost immediately. Hogan reportedly refused to film certain scenes (deemed “integral”), and creator/producer Curtis was displeased. Despite lush production values and



make-ups designed by genre fave Todd McIntosh (responsible for assorted vamps on **BUFFY**), network honchos also reacted negatively. They disliked Newman’s Barnabas and echoed Curtis’ sentiments about Hogan’s direction.

In a startling about-face, the WB announced that **DARK SHADOWS**—a six million dollars + investment—had been dropped from their fall schedule.

Reverberations were quick. WB executive Jordan Levin, considered the man who “cancelled Angel” in deference to a new **DARK SHADOWS**, resigned. Speculation spread across Internet chat rooms and message boards. How could such a “no-brainer” fail?

Answers remain elusive...but one fact is clear: there was *no* new **DARK SHADOWS** in 2004, and the WB did not include it as a mid-season replacement.

All is not lost, however. Associate Producer Jim Pierson, of Dan Curtis Productions, promises that the new **DS** project is alive and well. “It’s only a matter of when,” he told **SCARY MONSTERS**.

DARK SHADOWS

THE WHO, THE WHAT, THE WHERE!

by Rod Labbe



Ready for all things **DARK SHADOWS**? Plug into these websites and take a nostalgic stroll down Monster Memory Lane:

- www.darkshadowsdvd.com — special MPI Media Group/Dan Curtis Productions site for **DARK SHADOWS** DVD sets (40 full-length episodes per set); videos; DS merchandise (including the audio CD **RETURN TO COLLINWOOD**), and Dan Curtis produced/directed films like **THE STRANGE CASE OF DR. JEKYLL AND MR. HYDE** and **DRACULA**!
- www.collinwood.net — otherwise known as “DS Journal Online,” this delectable site has the latest “skinny” on our favorite gothic soap. Plus, there are interviews and profiles galore. Check it out!
- www.darkshadowsfestival.com — planning to attend a **DARK SHADOWS** fest? Need tickets, hotel rooms, reservations, etc.? Well, it’s here, including details about this year’s west coast get-together!
- www.darkshadowsonline.com — writer Craig Hamrick’s tribute to the one and only original **DARK SHADOWS** cast! An invaluable resource for any hardcore DS fan, courtesy of Mr. Hamrick’s boundless energy and considerable showbiz savvy.
- www.darkshadows.com — complete series synopses, episode by episode. Includes broadcast dates, character breakdowns, and everything else in-between!
- www.mariewallace.com — learn about Marie’s multi-faceted career, from stage actress to **DARK SHADOWS** to talented photographer and beyond! Crazy? I don’t think so!
- www.davidselby.com — news and information about Quentin Collins, rogue and rascal! Autographed photos, books, and other collectibles available, and you might even find David Selby there, too!
- www.kathrynleighscott.com — yes, indeed, Maggie Evans has her very own web page! In fact, she has two! This one’s dedicated to her life and acting career, pre and post **DARK SHADOWS**.
- www.pompress.com — the official site of Kathryn’s publishing group, **Pomegranate Press, Ltd.** Maggie’s apparently been a very busy girl! How ever does she find



any time for screaming?

- www.laraparker.com —we certainly can’t leave out **DARK SHADOWS**’ favorite witch, Angelique! Laraparker.com celebrates the life and career of this truly remarkable artist. There’s also “behind the scenes” updates on Lara’s **DARK SHADOWS** books: **Angelique’s Descent** and **Return of the Vampire!**
- www.dianamillay.com — for a hot time with an Egyptian twist, visit phoenix Laura Collins’ home page...but don’t blame us if your eyeballs get singed!
- www.jonathanfrid.com — Barnabas was the heart and soul of **DARK SHADOWS**, a tormented—and hopelessly romantic—traveler through Time. Here’s where you can discover the humble man behind that towering myth!
- Official **DARK SHADOWS** newsletter: **Shadowgram**; PO Box 1766; Temple City, California 917890 or shadowgram@aol.com
- Lara Parker: PO Box 1254; Topanga, California 90290
- Kathryn Leigh Scott: **Pomegranate Press, Ltd.**, PO Box 17217; Beverly Hills, California 90209

Foreshadowing Fifty-Fifth Issue! 049

SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

A DARK SHADOW OF TIME

AND A BRIGHT FUTURE...

by Kent R. Daluga

Breetings once again and I hope you enjoy this special **DARK SHADOWS** issue. This time out I speak of TV horrors in the afternoon!!

I was in grade school at John S. Clark public school in Waukegan, IL and everyday after the bell rang...I would race on my Schwinn Speedster bike to Doug Larsen's house and watch **DARK SHADOWS**. We would miss the first 5 or so minutes but we still got to enjoy a daily dose of Barnabas, Quentin and any other witch, vampire or werewolf that might show up.

Right after **DARK SHADOWS** aired we would watch **SPEED RACER** and then it was time to race around the neighborhood and talk about the Kooky monsters that we had just seen.

It was an innocent time and I had not seen many monster films on TV or at the movies, so **DARK SHADOWS** was a special scary treat. And they had trading gum cards too!! A pink bordered series in 1968 and then a green bordered set in 1969! The backs were puzzle pieces that ended up making a very scary poster picture of Jonathan Frid as Barnabas. I had my cards for many years until I traded them for some other monster stuff (maybe a poster).

Jonathan Frid even appeared on a TV Quiz show as Barnabas. I'm not sure what show but he was in a graveyard and the question was the name of his vampire role and maybe the show's name. Perhaps some of our *Scary Readers* will remember the show and the date of airing. **DARK SHADOWS** even had a hit single on the radio with "Quentin's Theme" and was also featured on the cover of many magazines of the day.

As for the 3 monstrous models that were of Barnabas, The Werewolf and Barnabas' car, I had the figure kits and of course blew them up!! This somehow happened to many of my early monster models and many of our readers also did the same. I still have though, part of The Werewolf head somewhere around here.

In the early 70s Dan Curtis put out two films based on **DARK SHADOWS**. I was so jealous that my brother got to see **HOUSE OF DARK SHADOWS** and not me!! The second



A blow up of card#36 from the first series pink bordered **DARK SHADOWS** cards.



Two of the green bordered **DARK SHADOWS** cards shown at actual size.

feature made was **NIGHT OF DARK SHADOWS** and I missed that one at the theater too! But, later thanks to video and television I finally saw them both.

The next time I remember seeing anything on **DARK**

NOW IN SCALE MODEL KITS

BARNABAS FROM DARK SHADOWS AND THE WEREWOLF

abc



Oh, moping around your coffin! Here's something new! Barnabas the vampire and his creepy buddy the Werewolf. They look... yooohhh... real! But look out! The arms are soft, cold clammy to the touch... and they are flexible! Make up your own scary position! MORE! MORE! They glow in the dark! Owwww! Too much, too real. Get 'em... before they get you!

GLOWS
IN THE
DARK

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MODEL PRODUCTS CORPORATION

MOUNT CLEMENS, MICH. 48043

A cool comic book ad for the BARNABAS FROM DARK SHADOWS and THE WEREWOLF model kits.

Foreshadowing Fifty-Fifth Issue! 051 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*

TV's COOL GHOUL!

BARNABAS

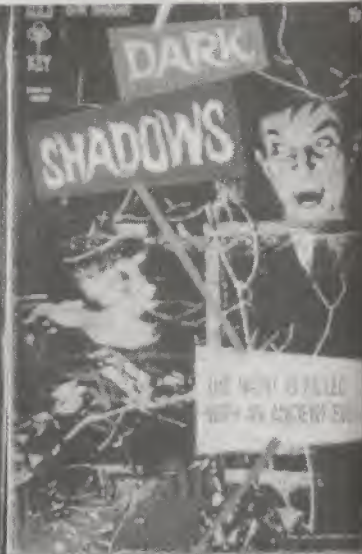
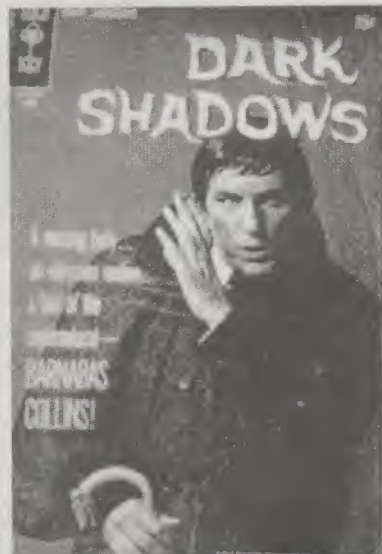
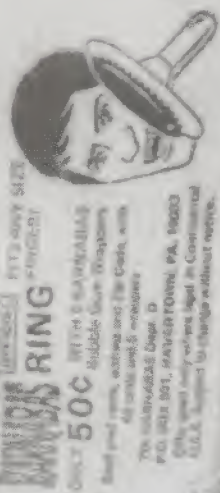
WALLET PHOTOS and bubble gum 5¢



Star of
"DARK
SHADOWS"
ABC-TV

5¢ per
card with
bubble gum
and wallet photo

THE DARK SHADOWS COMPANY
P.O. BOX 1000
HOLLYWOOD, CA 90028
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All rights reserved. No other company
may use the name "Dark Shadows" or
any of the characters, names, or likenesses
of the characters in this product without
the written permission of The Dark
Shadows Company.



SHADOWS was a very well made revival with actor Ben Cross as Barnabas.

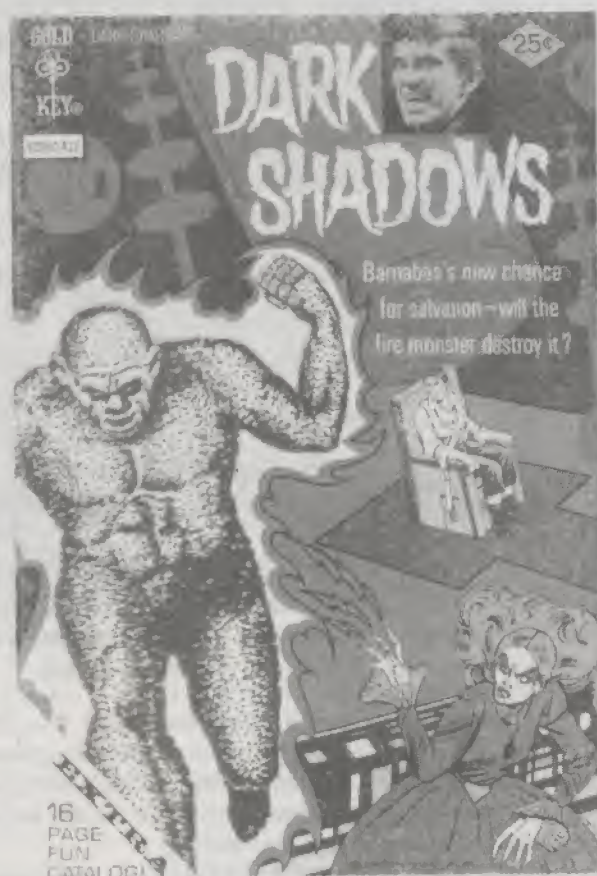
The original show was also a staple of late night viewing in Chicago on Channel 32 in the 70s. And on ebay recently, I just got a nice gum card box! I think I may see about getting some of the gum cards again or maybe a wrapper.

Until next time, collect what you enjoy and some of those DARK SHADOWS Gold Key comics do have nice covers!

Groovy KOOKY KENT-IN



foreshadowing Fifty-Fifth Issue! 052 SCARY MONSTERS MAGAZINE *A Real Monster Magazine!*



Sam Scare's small collection of Gold Key DARK SHADOWS comic books featuring (top, left to right) #25 and 27 and (bottom) #29 and 35. Issue #35 was the last issue published with a date of February, 1976.

Foreshadowing Fifty-Fifth Issue! 053 SCARY MONSTERS MAGAZINE A Real Monster Magazine!

Whiteburg
DRIVE-IN
Theatre
881-4612

TUES.
LAST
NIGHT

Open 4:30 start 7:00
Admission \$1.50
Children (11 & under)
FREE
Not Advised For Young
Children

HUNG AS A WITCH 200 years ago,
Angelique comes back to Collinwood



BEWARE
of THE NIGHT OF DARK SHADOWS



METROCOLOR® MGM

Just another
night of...TERROR

GP
A MCA PRODUCTION MCA PRESENTS
A MCA PRODUCTION MCA PRESENTS
A MCA PRODUCTION MCA PRESENTS

SECOND FEATURE

MGM presents A MARTIN RANSCHOFF-ROMAN POLANSKI PRODUCTION



**"THE FEARLESS
VAMPIRE KILLERS**
OR: Pardon me, But Your Teeth
Are in My Neck."

JACK MACGOWRAN · SHARON TATE · ALFIE BASS
FERDY MAYNE

PAVAVISION® and METROCOLOR® MGM

FRANKENSTEIN. Although **HORROR** was the only entry in the Hammer Frankenseries which did not feature Peter Cushing as the demented doc, Cushing returned to the role in the gleefully grotesque **FRANKENSTEIN MUST BE DESTROYED.** Julie Edge was the shapely cave babe in the

COBB THEATRES

SUPERHORRORAMA ALL-NEW!
ALL-SHOCK!
ALL-COLOR!

FIVE GORY GOODIES

WOODY'S
DRIVE-IN THEATRE
534-2261

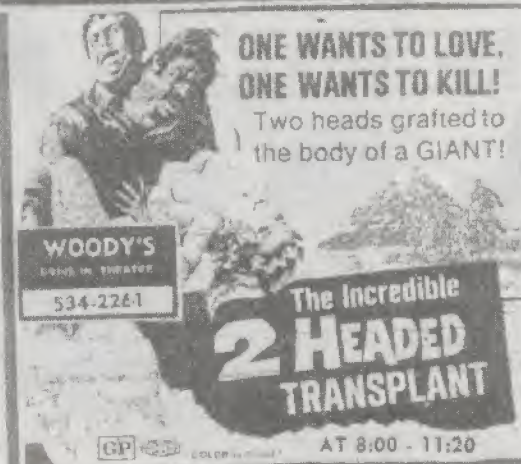
Show Starts
8:30

IF YOU SEE
ALL FIVE
YOU GET
A FREE
PASS

1. TALES OF TERROR
2. COLOR ME DEAD
3. HAUNTED PALACE
4. QUEEN OF BLOOD
5. CIRCUS OF HORRORS



COBB THEATRES



**ONE WANTS TO LOVE,
ONE WANTS TO KILL!**
Two heads grafted to
the body of a GIANT!

WOODY'S
DRIVE-IN THEATRE
534-2261

**The Incredible
2 HEADED
TRANSPLANT**

AT 8:00 - 11:20

CO-HIT AT 9:50



**SCREAM
AGAIN**

AMERICAN INTERNATIONAL
VINCENT PRICE
CHRISTOPHER LEE
PETER CUSHING
COLOR BY TECHNICOLOR

SUPERHORRORAMA ALL-NEW!
ALL-SHOCK!
ALL-COLOR!

**FIVE
HORROR
GOODIES**

1. Master of Terror
 2. Dinosaur
 3. The Ghostly Ones
 4. Island of Doomed
 5. The Sorcerers
- DON'T FORGET
A FREE PASS
TO EVERYONE
WHO SEES ALL 5 FROM START TO FINISH

PARKWAY
DRIVE-IN THEATRE
852-5711

SHOW START
AT
DUSK

WHAT WAS THE TERRIFYING
SECRET OF THE VAMPIRE TREE?

**Island
of the
DOOMED**

TECHNICOLOR
TECHNISCOPE
ALL COLOR (GP)

fantasy **CREATURES THE WORLD FORGOT.**
They say two heads are better than one, but maybe not when one of them is a murderous, psychotic head, like in **THE INCREDIBLE 2 HEADED TRANSPLANT.** When simple

DARK SHADOWS OVER HOLLYWOOD

PART 2

by David Nahmod (Photos by Joe Integlia)



On October 25, 2001, about 400 fans of **DARK SHADOWS** gathered at Hollywood's historic Vista Theatre for the 30th anniversary screening of the film **NIGHT OF DARK SHADOWS**.

Like the **HOUSE OF DARK SHADOWS** 2000 event at the Vista (SEE: **MONSTER MEMORIES #9, 2001 YEARBOOK** for more details), the screening was coordinated by Vista owner Lance Alspaugh, a lifelong **DS** and horror fan. He regularly stages events like these at his theatre and the sidewalk in front of the theatre is filled with handprints of the various horror celebs who've graced the theatre's halls.

For me, the Vista is a complete throwback to the beautiful (and long gone) theatres that I attended as a kid in the 60s and 70s in my native Brooklyn, New York. Brooklyn houses like the Marboro (now a Quad with peeling paint and broken screens), the Commodore (now a haven for derelicts); the Sheepshead, Mayfair, Kingsway, Highway, Marine, Midwood Elm, DeLuxe, Orienta, Dyker, Harbor, Benson (now all gone); were all places that I, once upon a time, went to see films like **NIGHT OF DARK SHADOWS**, as well as the latest releases from Hammer, AIP, and Amicus.

Walking into a beautiful old single screen theatre like the Vista brings back what for me were the ultimate glory days of movie going.

And Alspaugh has done an amazing job with the theatre. Though relatively small by old time theatre standards (about 500 seats), it is beautiful beyond relief. From the lobby's Egyptian motif to the art deco chandeliers in the auditorium, to the plush velvet seats, the Vista is a movie going experience that I never thought I'd see the likes of again.

One of the most impressive features of the theatre are the plaster figures of serpents and human faces that line the walls of the auditorium. In 1916, the great director DW Griffith built the



Vista Theatre owner, Lance Alspaugh.

ancient Babylonian set for his masterpiece **INTOLERANCE** at the site that would, about four years later, become the Vista Theatre. The serpent and head figures now on display at the theatre are all that's left from the magnificent set, a true piece of Hollywood history that people who visit the theatre can almost touch.

The **NIGHT OF DARK SHADOWS** event went beautifully. As the crowd gathered, there was an excited buzz in the air, as many cast members from the film would be in attendance. Included among the waiting fans was beautiful Jade Harlow, who plays Jessica on NBC's current supernatural soap **PASSIONS**. Harlow told me that she was a lifelong horror fan, and **SCARY MONSTERS** reader!!! A starstruck kid who made good in Hollywood, Harlow was as excited to meet the **DS** stars as some of the **DARK SHADOWS** fans were to meet her!

"I can't believe you actually write for a monster magazine," she told me.

"That's soooooo cool!!!" When **DS** star John Karlen arrived at the theatre, Jade said she wanted to meet him.

"He's a cool guy," I said. "Just go over to him and say hi!"

"I can't," she said. "He's a big star!!!"

"And what do you think you are," I said to Jade Harlow, as several **PASSIONS** fans came over to ask her for an autograph!!!

The **DS** stars arrived in limousines, and each of them, David Selby, Lara Parker, the aforementioned Karlen, Diana Millay, Chris Pennock, Nancy Barrett, and James Storm each made a brief speech greeting the crowd.

Chris Pennock was the most amusing, telling of a "nightmare" he had 30 years ago. "**DARK SHADOWS** had just ended, and my wife told me that I'd go to Hollywood and be a big star. And I dreamt that I'd be 60 years old and still basking in the glory of **DARK SHADOWS**!!!"

Diana Millay sprinkled the crowd with glitter that she called "magic Phoenix dust." But it was David Selby who was the most moving. He spoke of how affected he'd been by the tragedies of September 11th, and how good it was to see people out and enjoying themselves again. His speech was greeted with a rousing applause.

Inside, the program began with trailers from **HOUSE OF DARK SHADOWS** and **BURNT OFFERINGS**, the 1976 horror film made by **DS** director Dan Curtis. Then the feature began, shown in a pristine, and newly struck 35mm print.

After the film, historian Darren Gross showed clips of scenes that had been cut from the film before its original release. **NIGHT OF DARK SHADOWS** currently runs 97 minutes, though some TV prints run only 93 minutes. But Dan Curtis' original director's cut clocked in at 129 minutes. This version was never seen by the public, as MGM forced Curtis to make unwanted cuts to the film so that theatres could have more showings of it. According to Curtis, screenwriter Sam Hall, and Darren Gross, the 129 minute cut of **NIGHT OF DARK**



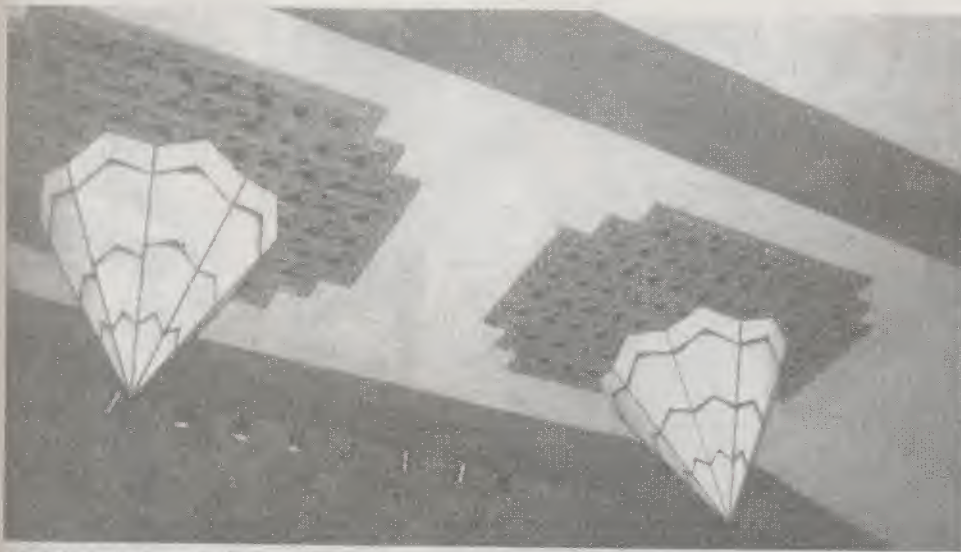
Actress Jade Harlow (Jessica on NBC's **PASSIONS**) is a horror fan, and a self proclaimed **SCARY MONSTERS** reader!



Lara Parker greets the crowd.



DS stars (left to right) Chris Pennock, Nancy Barrett, James Storm, Diana Millay, Lara Parker and David Selby left their imprints at the Vista Theatre.



Vista's art deco lighting fixture.



An Egyptian themed wall in the Vista Theatre lobby.



Vista's beautiful auditorium.



Wall decoration in Vista auditorium left over from the Babylonia set in D.W. Griffith's 1916 film, INTOLERANCE.

SHADOWS ties up a lot of loose ends that the film's current running time leave unanswered. There is also a séance scene that was cut that was said to be truly terrifying, perhaps the film's finest moment. Now, for the first time ever, people got to see that scene.

Unfortunately, these long missing scenes were found in an MGM vault with sound missing, so, as they were shown, Gross provided a narration.

Gross, who writes for various publications, is now working with MGM and Dan Curtis productions to restore the film—with the missing sound-tracks—to its original intended length. It is hoped the Director's Cut of **NIGHT OF DARK SHADOWS** will see a DVD release in a few years (and perhaps a world premiere at the Vista?).

All in all, it was a wonderful night for the fans and stars of **DARK SHADOWS**. Lance Alspaugh should be commended for his ongoing efforts to keep Hollywood horror history alive. And no trip to Hollywood would be complete without a stop at the beautiful Vista Theatre!!

{The Vista Theatre is located at 4473 Sunset Drive in Los Angeles, at the Sunset/Hollywood junction in the Los Feliz District.

DS fans may also enjoy the new book "Jonathan Frid: An Actor's Curious Journey, A Career Biography" by Malia Howard. The book covers the long stage career of Jonathan Frid (Barnabas) before, during, and after **DARK SHADOWS**, with in depth analysis and behind the scenes info of the many productions he appeared in. Included are many photos, reprints of theatre programs, plus an extensive chapter on **DARK SHADOWS** which gives a critical analysis of how the character evolved over the years, and how Frid himself developed the character (a first!)

For ordering info write to: Malia Howard, Box 163613, Fort Worth, Texas 76161 or log onto www.jonathanfrid.com

Editor's note: This article was supposed to have appeared in our 2002 Yearbook, **MONSTER MEMORIES #10** but we ran out of room. Feeling it was then somewhat out of date it has been resting in our files since then until this special **DARK SHADOWS** issue came into being presenting the perfect opportunity to run this flashback article. I hope you enjoyed it as much as I did.
D.D

(Right) Chris Pennock and Diana Millay arrive.



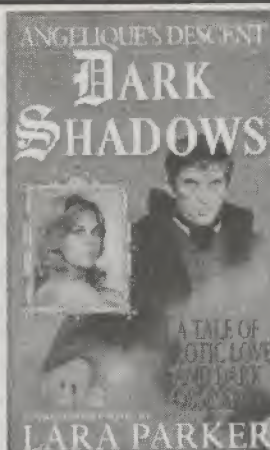
(Above) David Selby holds up the author's **NIGHT OF DARK SHADOWS** poster.



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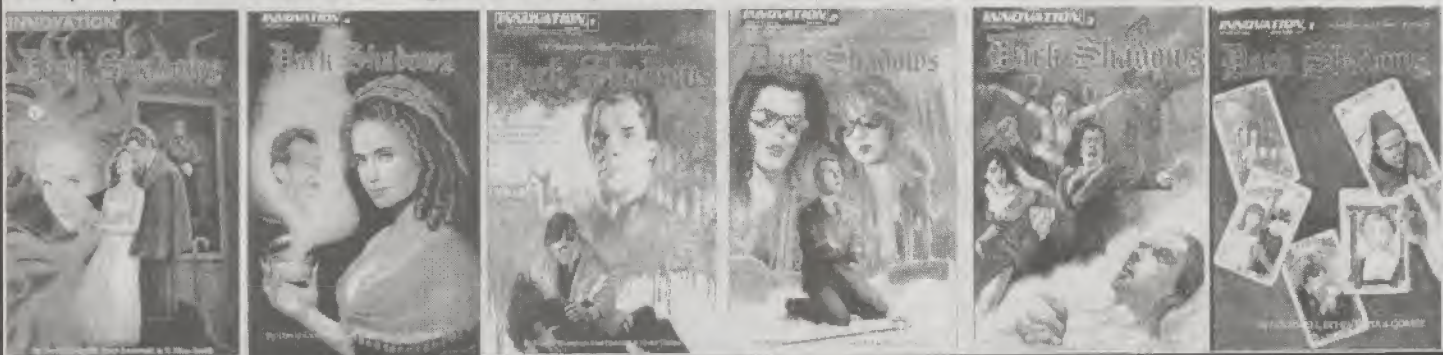


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